

Digitized by the Internet Archive  
in 2024

[https://archive.org/details/bwb\\_P7-BGG-076](https://archive.org/details/bwb_P7-BGG-076)







XAVIER UNIVERSITY LIBRARY  
NEW ORLEANS, LA. 70125

XAVIER UNIVERSITY  
DEPARTMENT OF MUSIC  
NEW ORLEANS, LA.

# THE MERRY WIDOW.

New Musical Play.

ADAPTED FROM THE GERMAN OF  
VICTOR. LEON AND LEO STEIN.

LYRICS BY  
ADRIAN ROSS.

XAVIER UNIVERSITY  
DEPARTMENT OF MUSIC  
NEW ORLEANS, LA.

MUSIC BY  
FRANZ LEHAR.

---

VOCAL SCORE ... .. Price 8s. 0d. Net.

---

CHAPPELL & CO., LTD.,  
80, NEW BOND STREET, LONDON, W. 1.  
NEW YORK — SYDNEY

FOR GREAT BRITAIN, THE ENGLISH COLONIES, AND THE UNITED STATES OF AMERICA  
FOR ALL OTHER COUNTRIES, PUBLISHED BY LUDWIG DOBLINGER (BERNHARD HERZMANSKY) OF VIENNA.

---

COPYRIGHT, MCMVII., BY CHAPPELL & CO. Ltd.

ALL RIGHTS RESERVED

*Tous droits réservés*

Printed in the U. S. A.

## ACT I

CONSOL TABLE - R.I.

ARMCHAIR - R. of Table

ARMCHAIR - R. OF ARCH

SINGLE CHAIR - L. OF TABLE

SINGLE " - L. OF ARCH

SM. TABLE, L.I.

ARMCHAIR L. - SINGLE CHAIR (BACK TO AUD.)

SOFA UP & DOWN STAGE L. (BACK TO AUD.)

Male Ch. - p. 44

## ACT II

TABLE + 2 CHAIRS L.I.

TABLE + 2 " R. 2

SETTEE R. + L. AT ARCH

## ACT III

2 LONG TABLES R. + L.

1 MED. SIZED TABLE (CENTER)

2 SM. TABLES R. + L. (UP STAGE FOR 2)

SETTEES FOR GUESTS, ETC



# THE MERRY WIDOW.

## Dramatis Personæ.

— VICOMTE CAMILLE DE JOLIDON	...	...	...	...	...	..	MR. ROBERT EVETT.
— MARQUIS DE CASCADE	...	...	...	...	...	...	MR. LENNOX PAWLE.
— M. DE ST. BRIOCHE	...	...	...	...	...	...	MR. GORDON CLEATHER.
GENERAL NOVIKOVICH ( <i>Military Attaché</i> )	...	...	...	...	...	...	MR. FRED KAYE.
— M. KHADJA ( <i>Counsellor of Legation</i> )	...	...	...	...	...	...	MR. V. O'CONNOR.
NISCH ( <i>Messenger to the Legation</i> )	...	...	...	...	...	...	MR. W. H. BERRY.
WAITER AT MAXIM'S	...	...	...	...	...	...	MR. R. ROBERTS.
AND							
— PRINCE DANILO ( <i>Secretary of Legation</i> )	...	...	...	...	...	...	MR. JOSEPH COYNE.
AND							
— BARON POPOFF ( <i>Marsovian Ambassador in Paris</i> )	...	...	...	...	...	...	MR. GEORGE GRAVES.
— NATALIE ( <i>Wife of Popoff</i> )	...	...	...	...	...	...	MISS ELIZABETH FIRTH.
OLGA ( <i>Wife of Novikovitch</i> )	...	...	...	...	...	...	MISS NINA SEVENING.
— SYLVAINÉ ( <i>Wife of Khadja</i> )	...	...	...	...	...	...	MISS IRENE DESMOND.
PRASKOVIA	...	...	...	...	...	...	MISS KATE WELCH.
LOLO	} ( <i>Girls at Maxim's</i> )						MISS AMY WEBSTER.
DODO							MISS DOROTHY DUNBAR.
JOU-JOU							MISS DOLLY DOMBEY.
FROU-FROU							MISS DAISY IRVING.
CLO-CLO							MISS PHYLLIS LE GRAND.
MARGOT							MISS MARGOT ERSKINE.
ZOZO							MISS GERTRUDE LISTER.
FIFI							MISS MABEL RUSSELL.
— SONIA ( <i>the Merry Widow</i> )	...	...	...	...	...	...	MISS LILY ELSIE.

## Synopsis of Scenery.

- ACT I. THE MARSOVIAN EMBASSY IN PARIS.  
ACT II. GROUNDS OF SONIA'S HOUSE, NEAR PARIS.  
ACT III. MAXIM'S RESTAURANT, PARIS.

Stage Director ... .. MR. J. A. E. MALONE.  
Musical Director ... .. MR. BARTER JOHNS.

# THE MERRY WIDOW

## CONTENTS.

### Act I.

NO.		PAGE
1.	OPENING CHORUS ... .. (Now, ladies and gentlemen) ...	1
1A.	BALL-MUSIC ... ..	8
2.	DUET ( <i>Natalie and Camille</i> ) ... "A Dutiful Wife" ... (We are alone, there's no one here) ...	9
3.	ENTRANCE SONG ( <i>Sonia</i> ) AND CHORUS "In Marsovia" ... (Gentlemen, I pray! We cannot tear ourselves away) ...	17
3A.	BALL-MUSIC ... ..	29
4.	SONG ( <i>Danilo</i> ) ... "Maxim's" ... (My Fatherland, it is for thee) ...	30
5.	SONG ( <i>Camille</i> ) ... "Home" ... (If I could go with you beyond the distant blue) ...	38
6.	FINALE... .. (Ladies, choice! that's the universal voice) ...	44

### Act II.

7.	OPENING CHORUS AND SONG ( <i>Sonia</i> ) ... .. "Vilia" ... .. (I bid you wait here for a minute)... (There was once a Vilia, a witch of the wood) ...	75
8.	DUET ( <i>Sonia and Danilo</i> ) ... "The Cavalier" ... (Hallo, maiden! see him ride) ...	89
9.	MARCH-SEPTET ... "Women" ... (Oh, the women! Oh, the women!) ...	96
10.	DUET ( <i>Sonia and Danilo</i> ) ... ..	112
11.	DUET ( <i>Natalie and Camille</i> ) AND ROMANCE ( <i>Camille</i> ) ... "Love in my heart" ... (Oh, say no more!) ... (Love in my heart awaking) ...	119
12.	FINALE... .. (Ha! ha! ha! Well, gentlemen, what is your will) ...	130

### Act III.

13.	OPENING SCENE ... ..	168
13A.	CAKE WALK ... ..	169
14.	SONG ( <i>Zozo</i> ), SIX GIRLS AND CHORUS "The Girls at Maxim's" ... (We are little Paris ladies) ...	171
15.	DANCE ( <i>Fifi</i> ) AND CHORUS ... "Butterflies" ... (We are dear little butterflies) ...	186
16.	SONG ( <i>Nisch</i> ) AND CHORUS ... "Quite Parisian" ... (I was born, by cruel fate, in a little Balkan State) ...	191
16A.	REMINISCENCE ... ..	199
17.	VALSE DUET ( <i>Sonia and Danilo</i> ) ... "I love you so" ... (Though I say not what I may not let you hear) ...	200
18.	FINALE... .. (You may study her ways as you can) ...	205



# THE MERRY WIDOW.

No. 1.

Act I.

OPENING CHORUS.

*Masovian Embassy  
Salon of the Ambassador*

Words by  
ADRIAN ROSS.

Music by  
FRANZ LEHAR.

Arranged for the Piano by H. M. HIGGS.

**Prestissimo.**

Piano.

The first system of the piano arrangement. The right hand features a rapid triplet pattern in the treble clef, while the left hand provides a steady accompaniment in the bass clef. A forte (f) dynamic marking is present in the left hand.

The second system continues the triplet pattern in the right hand. The left hand accompaniment includes a forte (f) dynamic marking.

The third system shows a change in the right hand's texture, moving away from triplets. The left hand accompaniment includes two forte (f) dynamic markings.

The fourth system returns to the triplet pattern in the right hand. The left hand accompaniment continues with a steady rhythm.

The fifth system features a forte (ff) dynamic marking in the left hand. The right hand has a melodic line with some chromaticism. A 'rit.' (ritardando) marking appears towards the end of the system.



## Marcia.

*mf*

*f*

*f*

*ff*

*p animato*

ST BRICCHE.

Now

*mf*

*p*



## Allegretto.

la . dies and gen . tle . men real ly I think that the du . tys mine To

speak our thanks to our host . ess. But speak . ing is not in my line. And so I'll

try but ve . ry brief . ly. To ex . press what I want to chief . ly, To the

## Moderato.

charm . ing Bar . on . ess — Pop . off, Join in a heart . y toast with

Soprano: me! NATALIE

Three times three to Baroness— Pop.off. Hail her a - gain with three times three!

Chorus: Three times three to Baroness— Pop.off. Hail her a - gain with three times three!

Three times three to Baroness Pop.off. Hail her a - gain with three times three!

*mf*

*Allegro.*

Soprano: thank you dou.bly for your kind . ness That you so heart . i . ly ex .

*p*

*rit:* *allargando*

Soprano: press, It makes me proud 'both as your host . ess And as a

*rit:*



NAT. *animato*  
true Am - bas - sa - dress. This par - ty has a dou - ble

NAT. *rit.*  
mean - ing, For when your plea - sure you e - vince You hon - our our sove - reign, His

NAT. *Tempo di Mazurka.*  
High - ness, Mar - so - via's great and no - ble Prince. Your

NAT. *mf*  
kind ex - pres - sions will con - tent him, For when I bid you come to

NAT. *p*  
dance Un - wor - thi - ly I rep - re - sent him; I'm Mar - so - via, here in

NATALIE.

France Your kind ex-pressions will con-tent him, For when I bid you come to dance Un-

SYLVAINÉ.

We hope it will not dis-con-tent him. If we should bless the lucky chance That

PRASKOVIA.

We hope it will not dis-con-tent him, If we should bless the lucky chance That

OLGA.

We hope it will not dis-con-tent him, If we should bless the lucky chance That

CAMILLE.

We hope it will not dis-con-tent him, If we should bless the lucky chance That

KHADJA.

We hope it will not dis-con-tent him, If we should bless the lucky chance That

ST. BRIOCHE.

We hope it will not dis-con-tent him, If we should bless the lucky chance That

CASCADA.

We hope it will not dis-con-tent him, If we should bless the lucky chance That

NOVIKOVICH.

We hope it will not dis-con-tent him, If we should bless the lucky chance That

CHO.

We hope it will not dis-con-tent him, If we should bless the lucky chance That

We hope it will not dis-con-tent him, If we should bless the lucky chance That

We hope it will not dis-con-tent him, If we should bless the lucky chance That



*rit.*

NAT. wor - thi - ly I rep - re - sent him, Im Mar - so - via here in France.

*rit.*

SYL. sends you now to rep - re - sent him, As Mar - so - via here in France.

*rit.*

PRAS. sends you now to rep - re - sent him, As Mar - so - via here in France.

*rit.*

OLGA. sends you now to rep - re - sent him, As Mar - so - via here in France.

*rit.*

CAM. sends you now to rep - re - sent him, As Mar - so - via here in France.

*rit.*

KHAD. sends you now to rep - re - sent him, As Mar - so - via here in France.

*rit.*

S! B. sends you now to rep - re - sent him, As Mar - so - via here in France.

*rit.*

CAS. sends you now to rep - re - sent him, As Mar - so - via here in France.

*rit.*

NOV. sends you now to rep - re - sent him, As Mar - so - via here in France.

*rit.*

sends you now to rep - re - sent him, As Mar - so - via here in France.

*rit.*

CHO. sends you now to rep - re - sent him, As Mar - so - via here in France.

*rit.*

sends you now to rep - re - sent him, As Mar - so - via here in France.

*p* *rit.* *f* *1.4*

*Allegro moderato.*

*ff* *fz*

No 1a

## BALL-MUSIC.

Piano.

Walzer.

The musical score is written for piano and consists of five systems of two staves each. The key signature is one sharp (F#), and the time signature is 3/4. The first system is labeled 'Walzer.' and 'Piano.' with a 'mf' dynamic. The second system is marked 'p'. The third system is marked 'f' and 'mf'. The fourth system is marked 'f'. The fifth system is marked 'f'. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, notes, rests, and dynamic markings.



N<sup>o</sup> 2.

## DUET- (Natalie and Camille.)

"A DUTIFUL WIFE."

Allegro moderato.

Natalie.

Piano.

We are a lone,

NAT.

there's no - one here!

CAMILLE.

I'd wish to be so al - ways,

NAT.

I've some - thing I must say to you.

CAM.

dear!

There's some thing

NATALIE.

CAM. that I must tell you too! No, please! I

CAMILLE.  
*a tempo*

NAT. can - not lis - ten to words like these! Yet you can hear them, tho' I am still, - I

NATALIE.

CAM. That, dear - est friend, is what I have read - ed:  
long to say them and I will, - I will!

NAT. It's time this was end - ed - It's time you were wed - ded!

CAM. Was end - ed? A wife for me?



## Allegretto.

CAM. That can not be: For you are my love, the love — for

*p* *mf* *rit.*

NAT. *a tempo* I beg of you, dear, You will not tell me what I must not hear! For

CAM. me!

*pp a tempo*

## Allegretto moderato.

NAT. I am a du-ti-ful wife, An-oth-er is lord of my life. It

*pp*

*Red. \** *Red. \** *Red. \** *Red. \**

NAT. brings but trou-ble and dan-ger To lis-ten to love from a strang-er. My

*f* *p*

*Red. \**

NAT. *vows I can nev - er re - call, So what is the end of it*

NAT. *all, But sor - row and per - il and strife, When I am a du - ti - ful*

*p* *pp* *rit:*

*Red. \* Red. \**

NAT. *wife? I lose if I love — you, and what are you win - ning? Ah, break off this*

*mf a tempo* *dim:* *p*

*Red. \**

NAT. *fol - ly while yet it's be - gin - ning! Take care, take care! my*

*rit:* *Allegretto.* *pp*



NAT. friend, be . ware! And do not play With fire to . day! Stamp

NAT. out the brand Ere it is fanned, Or from its sleep The flame may

NAT. leap! Tho' it may be but a child . ish game, Yet you may

NAT. set your house a . flame! The blaze you start May sear your

*Camille!*  
(At home at table)

NAT. heart! Play not with fire then, friend Be - ware!

CAM. *Allegretto moderato.*  
Yes, you are a du - ti - ful

*mf* *pp*

*Lead.* \* *Lead.* \* *Lead.* \* *Lead.* \* *Lead.* \* *Lead.* \* *Lead.* \*

CAM. wife; It goes to my heart like a knife! But spite of the bars that may

*Lead.* \*

CAM. sev - er, I love you, and love you for ev - er! And

*f* *p*

*Lead.* \*

CAM. tho' we are al - ways a - part, The love will live on in my heart Un -

*p*



CAM. til I grow old in the strife, While you are— a du . ti . ful

*pp rit:*

CAM. wife! I know there is per . il, but yet I would dare— it! To lose you for

*a tempo mf dim: p*

NATALIE. *Allegretto.* (gets up from table)

Take care, take care! My

CAM. ev . er, ahl how could I bear— it!

*Allegretto.* (dim follows)

*pp*

NAT. friend, be . ware! And do not play With fire to . day! Stamp

CAM. mean to dare— I mean to dare, Though du . ty bars the way:

*pp*

NAT. out the brand Ere it is fanned, Or from its sleep The flame may

CAM. But du - ty's call, that is not all— Love

NAT. leap! Though it may be but a child - ish game, Yet you may

CAM. has a word to say. You will love me yet,

NAT. set your house a - flame! The blaze you start May sear your

CAM. Take care, Be - ware, And in your heart The flame will start!

NAT. heart! Play not with fire, then, friend, Take care!

CAM. For love will bid you dare, And then you will not care!

Red. \* Red. \* Red. \* Red. \*



**Nº 3.****ENTRANCE. SONG—(Sonia.) and CHORUS.****"IN MARSOVIA"**

**Allegro.**

**Piano.**

*fp*

*con Ped.*

*p*

*cresc.*

*mf*

*f*

*dim:*

### Tempo di Mazurka.

SONIA.

Gentle men, ~~no~~ pray!

How po. lite you are!

CASCADA.

We can not tear our selves a way!

From our ev. ning

*p*

SON.

What things you say!

Stop it. ~~no~~ pray!

No more now, kind. ly,

S<sup>t</sup> BRIOCHE.

We're daz. zled by your beau. ty's ray, Grop. ing blind. ly!

CAS.

star!

Fed.

\* Fed.

\*



SON. *Gen - tle - men!* Now, don't re - peat it, - pray!

ST. B. Our heart - felt hom - age let us pay! Be - fore our rul - ing

CAS. Our heart - felt hom - age let us pay! Be - fore our rul - ing

CHO. **MALE CHORUS.** Our heart - felt hom - age let us pay! Be - fore our rul - ing

Our heart - felt hom - age let us pay! Be - fore our rul - ing

*p* *Lead.* \*

SON. *rit:* You real - ly are too good to me, you are! I have - n't been in

ST. B. star, Our fair - - est star!

CAS. star, Our fair - - est star!

CHO. star. Our fair - - est star!

star, Our fair - - est star!

*p* *rit:* \*

## Mazurka.

SON. *Pa-ris long. And when I meet a man I'm al-ways say-ing*

*pp a tempo*

SON. *some-thing wrong, I'm so Mar-so-vi-an! For when a man would*

*Red. \**

SON. *wed a girl In my own na-tive land, He does.n't call her*

*mf p Red. \**

SON. *star and pearl And want to kiss her hand. Says he, 'Let*

*mf Red. \* Red. \**



## Animato.

SON.

us get married now, We are both growing big, My father has a cow. And your

## Animato.

*mf**cres:**led.*

\*

SON.

mother has a pig."

That's how it's done, you know, For

SI BRIOCHE.

Oh!

CASCADA.

Oh!

Oh!

Oh!

CHO.

*f rit:**f a tempo**rit:**p**led.*

\*

## Valse.

SON.

that is how we wed. There's no thing more that need be said,

SON.

But ask Pa . pa and dear Mam . ma, That's how we mar . ry in Mar . so . vi .

SON.

a! Ah! S<sup>t</sup> BRIOCHE.

Court . ing such as that Is ex . tre . me . ly

CASCADA.

Court . ing such as that Is ex . tre . me . ly

CHO.

Ha! ha! That's how they go!

Ha! ha! That's how they go!



SON. Look out for mon - ey, then ask Pa.

ST. B. flat! We don't do it so!

CAS. flat! We don't do it so!

CHO. We do it so real - ly you know!

We do it so real - ly you know!

*rit.*

SON. - pa When you're in Mar - so - vi - a!

ST. B. ST. BRIOCHE.

CAS. When you are CASCADA.

When you are

CHO. Tell us some more of your

Tell us some more of your

*Allegro.*

*f* *pu* *f* *al tempo*

SON. *SONIA. rit.*  
Withus a marriage

St. B.  
mar - ried Tell us what then?

CAS.  
mar - ried Tell us what then?

CHO.  
wo - men and men! When they are mar - ried, Well, what - then?  
wo - men and men! When they are mar - ried, Well, what then?

8

*rit. rit.*

**Mazurka.**

SON. *pp*  
is for life. We don't admire di - vorce. If some - one courtsan.

St. B. *pp*  
Real - ly? Tru - ly?

CAS. *pp*  
Real - ly? Tru - ly?

CHO. *pp*  
Real - ly? Tru - ly?

*pp*

*rit.*



SON. *oth-er's wife, He will be shot, of course. And if a wife to*

S<sup>t</sup>. B. *If a wife is un - ru - ly?*

CAS. *If a wife is un - ru - ly?*

CHO. *If a wife is un - ru - ly?*

*Red. \**

SON. *oth-er men Should give a look or two, Her hus-band takes a*

S<sup>t</sup>. B. *Then her hus - band.-*

CAS. *Then her hus - band.-*

CHO. *Then her hus - band.-*

*mf p Red. \**

*To enter*

SON. cud- gel then. And beats her black and blue! Men are all the same, I

St. B. Thrash - es her black and blue!

CAS. Thrash - es her black and blue!

CHO. Thrash - es her black and blue! Oh *f*

Thrash - es her black and blue! Oh *f*

*pp* *p* *Red.* \* *Red.* \*

SON. can see! You could beat your wives, I fan - cy!

St. B. If you mar-ried me,- On - ly try and

CAS. If you mar-ried me,- On - ly try and

CHO. no! Ma - dame, oh no!

no! Ma - dame, oh no!



SON. *Ha, ha, ha, ha, ha! Just as in Mar-so-vi.*

St. B. *see! Ah, I don't do so!*

CAS. *see! Ah, I don't do so!*

CHO. *Real-ly, you know! That is not so!*  
*Real-ly, you know! That is no so!*

*mf*

SON. *rit: a, As we do in*

St. B. *rit: A wo-man I would nev-er strike!*

CAS.

CHO.

*p rit:*

SON. Mar - so - vi - a! Ha!

S. B. We're not in Mar - so - vi -

CAS. I'll let you beat me if you like. We're not in Mar - so - vi -

CHO. We're not in Mar - so - vi -

We're not in Mar - so - vi -

*Allegro.*

SON. ha!

S. B. - al

CAS. - al

CHO. - al

al

*Allegro*



No. 3a

## BALL - MUSIC.

Walzer.

Piano.

*mf*

*p*

*f*

*mf*

*f*

N<sup>o</sup> 4.

## SONG.-(Danilo.)

"MAXIMS"

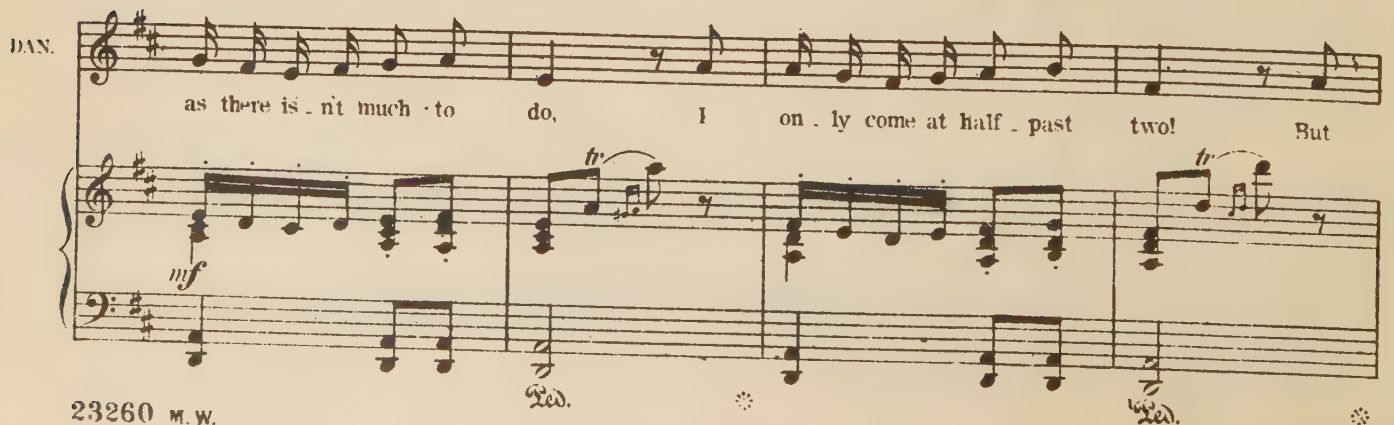
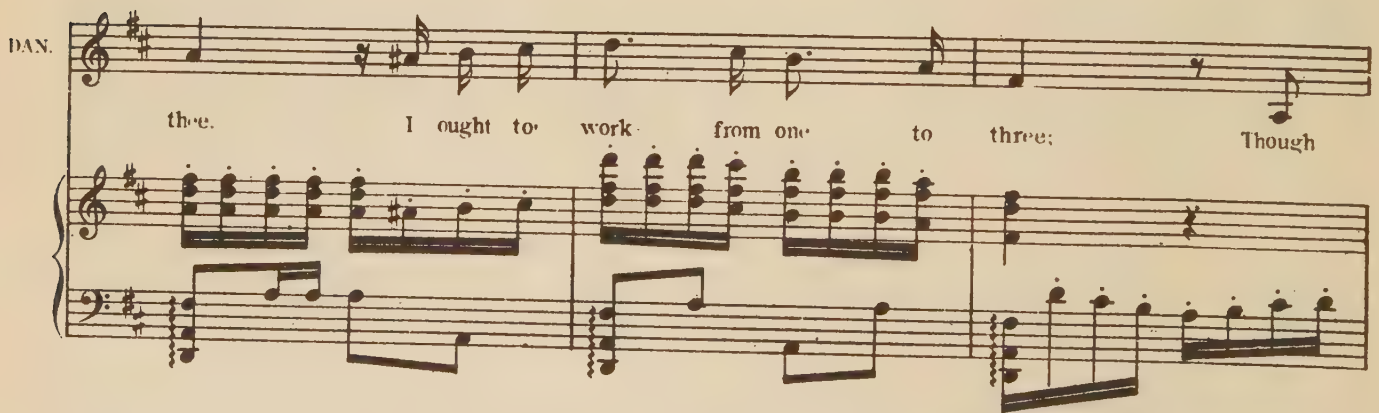
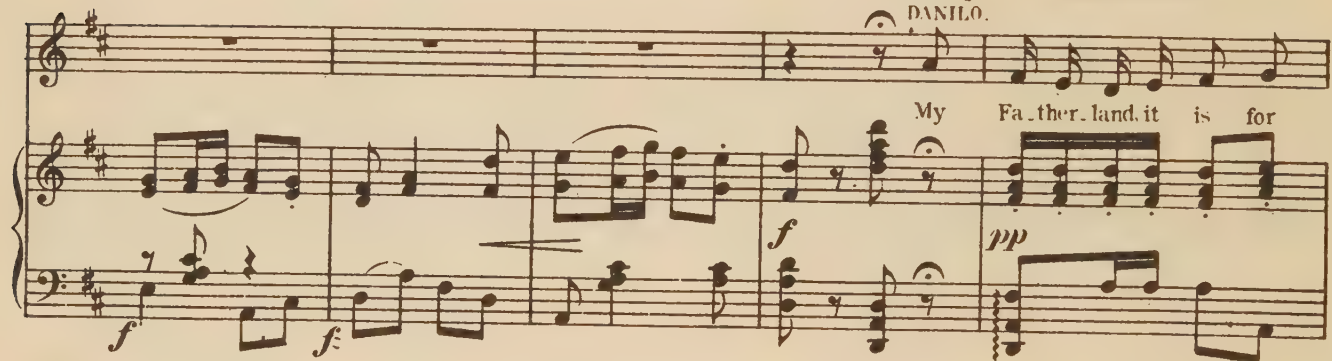
Allegretto.

Piano.



Allegretto moderato.

DANILO.





DAN.

work - ing so ex - hausts a man. And I take all the rest I

The first system of the musical score for 'DAN.' consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains the lyrics 'work - ing so ex - hausts a man. And I take all the rest I'. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note bass line and chords in the right hand. A piano dynamic marking 'pp' is present in the first measure of the piano part.

DAN.

can; I need a sleep to put me right. And that's why

The second system of the musical score for 'DAN.' continues the vocal line and piano accompaniment. The vocal line contains the lyrics 'can; I need a sleep to put me right. And that's why'. The piano accompaniment continues with similar patterns. A mezzo-forte dynamic marking 'mf' is present in the second measure of the piano part.

DAN.

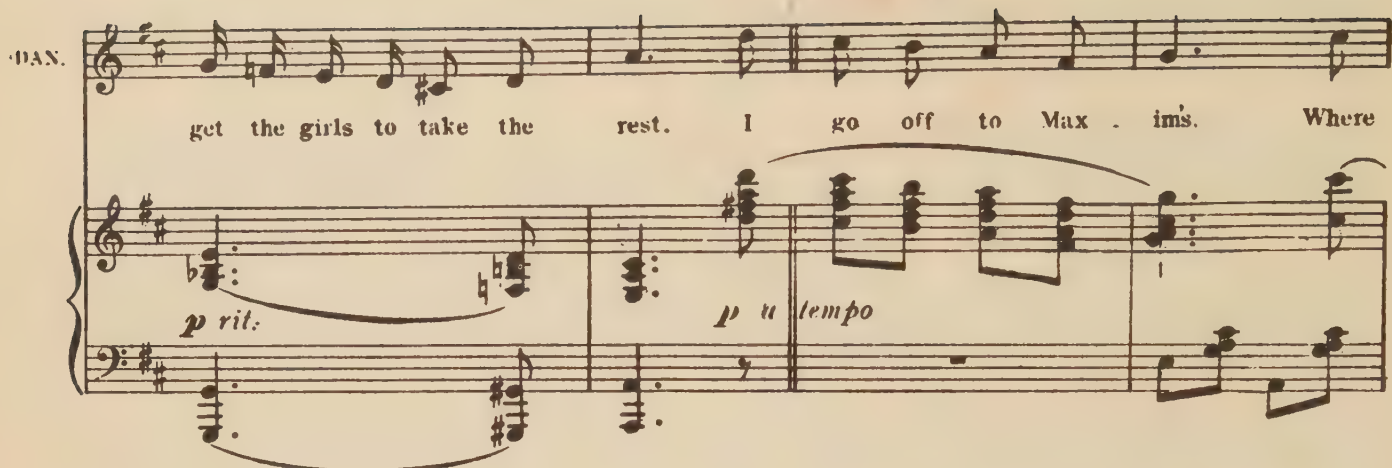
I sit up all night! I'm so - ry bu - sy at my club: We have a

The third system of the musical score for 'DAN.' continues the vocal line and piano accompaniment. The vocal line contains the lyrics 'I sit up all night! I'm so - ry bu - sy at my club: We have a'. The piano accompaniment features a more active right hand with sixteenth-note runs. A forte dynamic marking 'f' is present in the second measure of the piano part.

DAN.


hun - dred on the rub; I lose a thou - sand of the best, Then

The fourth system of the musical score for 'DAN.' continues the vocal line and piano accompaniment. The vocal line contains the lyrics 'hun - dred on the rub; I lose a thou - sand of the best, Then'. The piano accompaniment continues with active patterns. A mezzo-forte dynamic marking 'mf' is present in the second measure, and a forte marking 'f' is present in the third measure of the piano part.

DAN. 

get the girls to take the rest. I go off to Max - ims. Where

*p rit.* *p u tempo*

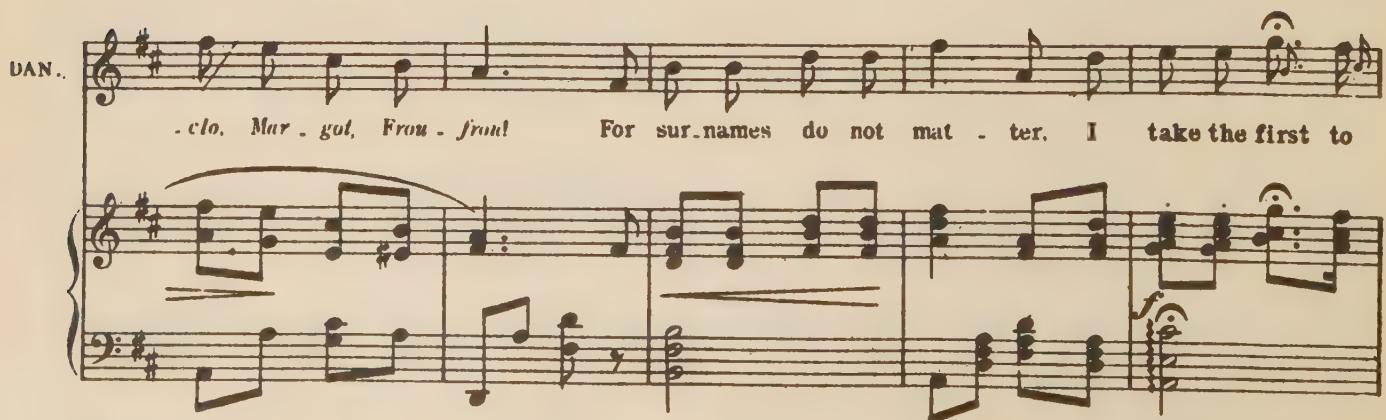
DAN. 

fun and fro - lic beams, With all the girls I chat - ter, I

DAN. 

laugh and kiss and flat - ter! Lo - lo, Do - do, Jou - jou, Clo -

*p*

DAN. 

- clo, Mar - got, Fron - front! For sur - names do not mat - ter, I take the first to



## Animato.

DAN. hand And. then the corks go pop, We dance and nev er

*pp*

DAN. stop, The La . dies smile so sweet . ly, I catch and kiss them

DAN. neat . ly! Lo . lo, Do . do, Jou . jou, Clo . clo, Mar . got, Frow .

*p*

*And.*

DAN. . frow. Till I for . get com . plete . . ly My dear old Fa . ther .

## Allegretto moderato.

DAN. *im's.* 2. Then I re - fresh my ja - ded brain With lit - tle

DAN. sup - pers and cham - pagne And look in - to the la - dies'

DAN. eyes Till they and I are close al - lies! So

DAN. in a glass of gold - en wine. An - en - tle



DAN.  
cor - di - ale I sign; For I can do that sort of

DAN.  
thing. As well as an - y oth - er king! Then

DAN.  
I al - low the love - ly sex To wear my arms a - round their necks, And

DAN.  
give the wait - er at the door An or - der for a doz - en more! I'm

DAN.

hap - py at Max - im's, Where fun and fro lic beams! With

*a tempo*

DAN.

all the girls I chat - ter, I laugh and kiss and flat ter! Lo .

*p*

DAN.

lo, Do - do. Jou - jou, Clo - clo, Mur - got, Frou - frou, For

*Ad.* \*

DAN.

sur - names do not mat - ter I take the first to hand And, then the corks go

*Animato.*

*pp*



DAN.

pop, We dance and nev - er stop The la - dies smile so sweet - ly, I

DAN.

catch and kiss them neat - ly Lo - lo, Do - do, Jou - jou, Clo -

DAN.

- clo, Mar - got, Fron - from Till I for - get com - plete - ly My dear old Fa - ther -

DAN.

land.

**Allegro.**

Nº 5.

## SONG. (Camille.)

"HOME"

Allegretto.

Camille.

Piano.

CAM. If I— could go with you, Be— yond— the dis— tant blue,

CAM. To some fair— land un— known. Where we were— all a lone,

CAM. No more would I de— mand, Than. with— you hand in hand



CAM. To wan - der - through that ma - gic land. That is the

CAM. ma - gic that fills the hap - py home, The storm - y

CAM. world may be wild as o - cean foam, We shall not

CAM. care what the wea - ry world may do, You're all the

CAM. world to me, and I to you.

Più lento.

CAM. Ah, that is all to live for tru - ly Can hap - pi - ness be

CAM. found else - where? On - ly the sun and sky a - bove

CAM. Smil - ing on me and her I love! Ah, when the world is

CAM. all un - ru - ly, One re - fuge we can find from care,

CAM. It is the home, It is our home and hap - pi - ness is there, yes there.



## Allegretto.

CAM.

*p* *mf* *pp*

CAM.

Yet all the love-ly dream Is but a bub-ble's gleam.

CAM.

A rain-bow's mag-ic ray That breaks and fades a-way,

CAM.

The home I thought so fair We find not a-ny-where,

*pp*

CAM.

Tis but a cas-tle in the air. That is the

*pp*

CAM. vis - ion of hap - pi - ness at home, But in the

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in G major (one sharp) and 4/4 time. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The lyrics "vis - ion of hap - pi - ness at home, But in the" are written below the notes. The piano accompaniment consists of a right hand and a left hand. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note bass line.

CAM. search for it vain - ly we may roam. The world is

The second system of music continues the vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The lyrics "search for it vain - ly we may roam. The world is" are written below the notes. The piano accompaniment continues with the same right and left hand parts.

CAM. cold that we have to wan - der through, Though you're the

The third system of music continues the vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The lyrics "cold that we have to wan - der through, Though you're the" are written below the notes. The piano accompaniment continues with the same right and left hand parts.

CAM. world to me and I to you. \_\_\_\_\_

The fourth system of music continues the vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The lyrics "world to me and I to you. \_\_\_\_\_" are written below the notes. The piano accompaniment continues with the same right and left hand parts. A piano (*p*) dynamic marking is present at the end of the system.



CAM.

*Ped.* \* *Ped.* \* *Ped.*

CAM.

You're all my world. I'm the world to

\*

CAM.

you.

**Allegro.**

*mf animato* *p*

CAM.

*pp* *rit.* *p* *f*

*Ped.* \*

## FINALE.-ACT I.

BALL-MUSIC.  
Tempo di Valse.

Piano.



Tempo di Marcia.

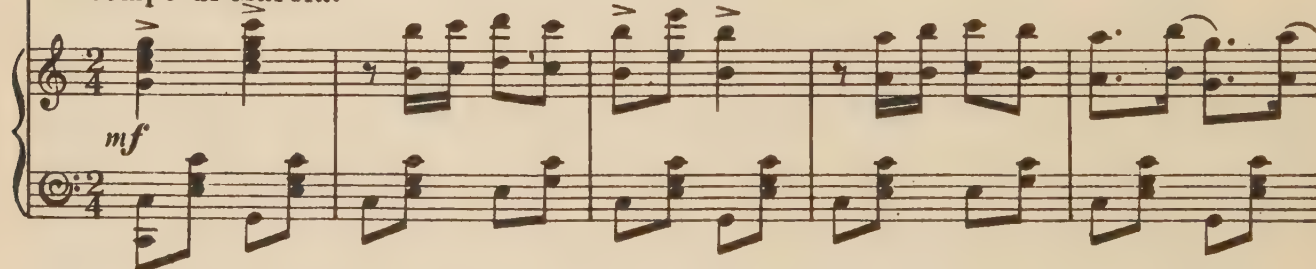
MALE CHORUS.

CHO.

La.dies' choice! That's the u - ni - ver - sal voice! So, Madame, may I demand The

La.dies' choice! That's the u - ni - ver - sal voice! So, Madame, may I demand The

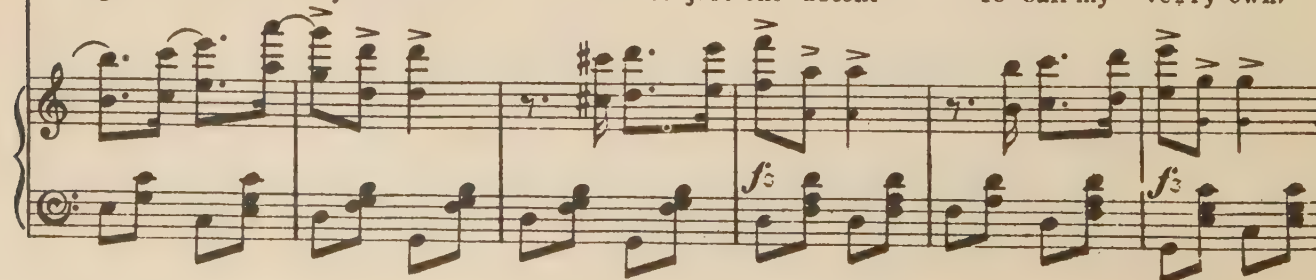
Tempo di Marcia.



CHO.

high - est hon - our of your hand? One dance - just one a - lone To call my ve - ry own!

high - est hon - our of your hand? One dance - just one a - lone To call my ve - ry own!





CHO. Su-preme-ly hap-py I should be If you had cho - sen me!

Su-preme-ly hap-py I should be If you had cho - sen me!

*mf*

SONIA.

Gen-tle-men, Tho' of course I like to dance with an - y, What am I to

*p* *fz*

SON. say to ten? I can-not take so ma ny. I had best sit

*fz* *p*

SON. out the dance, Give the o-ther girls a chance. There are partners here in

*p* *f*

SON. *plepty!*

St. BRIOCHE. *(aside)* *più animato*

Not with millions, sweet and twen-ty! They're get-ting ve-ry pressing now, I must

MALE CHORUS.

CHO. Just a dancel! On-ly one! Just a sin-gle dancel!

Just a dance! On-ly one! Just a sin-gle dance!

*f* *ff* *f* *fz* *più animato*

St. B. put them off some-how- Yes, I'll put them off some-how.

*fz* *f* **Allegro.**

St. B. *Più lento.*

They're like flies a-round the hon ey,

*Più lento.*



## Tempo di Marcia moderato.

CASCADA.

St. B. They shall not get the widow's mon - ey. I

CAS say, don't you know this is wrong of you, It's conduct that grieves us and pains. If

CAS you do not dance, what are we to do But go off and blow out our brains?

ST. BRIOCHE. You

St. B. wo-men go in for the vote, they say, And want to be e - qual with man; And

ST. B. now that to-night is e - lec - tion day, You won't give a vote when you can!

CASCADA.

Then pray re -

8.....

*f* *mf*

ST. B. Then do not spurn me! E - lec - tor! May I ask your vote and

CAS. - turn me! E - lec - tor! May I ask your vote and

8.....

ST. B. voice? Give your vote to Saint Bri - o - che! I am the

CAS. voice? Mind and pump for Cas - ca - dal I am the

8.....

*f* *p*



ST. B. par - ty de - serv - ing your choice! Give your vote to

CAS. par - ty de - serv - ing your choice! Mind and plump for Cas - ca - da!

CHO. MALE CHORUS. Don't you vote for  
Don't you plump for Cas - ca - da!

*pull*

*f* *f<sub>3</sub>*

SONIA. I'm

ST. B. 'Saint Brio - chel I am the par - ty de - serv - ing your choice!

CAS. I am the par - ty de - serv - ing your choice!

CHO. Saint Brio - chel I am the par - ty de - serv - ing your choice!  
I am the par - ty de - serv - ing your choice!

*f<sub>3</sub>* *f* *f* *pp*

SON. not a po - lit - i - cal la - dy, I hate giv - ing votes, and all

SON. that! It makes a man do what is sha - dy, And

SON. ru - ins a wo - man's best hat! But now as you're all of you

SON. stand - ing, And say that you won't leave me still, I'll



SON.

do what you all are de - mand - ing: You ask me to vote - and I

SON.

will! I have to think be-fore I give my

ST. BRIOCHE.

Then do not spurn me!

CASCADA.

Then pray re-turn me!

8.....

SON.

voice! Now in what di - rec - tion Shall I make se - lec - tion? Who is the

8.....

$f_3$

$f_2$

$p$

SON. par - ty de - serv - ing my choice? Now, in what di - rec - tion Shall I make se -

ST. BRIOCHE. Look in my di -

CASCADA. I'm up for e - lec - tion!

MALE CHORUS. Look in my di -

CHO. I'm up for e - lec - tion!

SON. - lec - tion? Who is the par - ty de - serv - ing my choice?

ST. B. rec - tion! I am the par - ty de - serv - ing your choice!

CAS. I am the par - ty de - serv - ing your choice!

CHO. - lec - tion! I am the par - ty de - serv - ing your choice!

I am the par - ty de - serv - ing your choice!



## Allegretto.

SONIA,

Well then gen - tle - men,

You have been nom - in - a - ted for e -

*pp**pp*

SON.

- lec - tion:

Then I'll vote - The die is

SON.

*animato*

EXIT - LADIES

DANILO. (brings in LADIES)

ALL MEN ON P.

cast!

Help has come to 'me at last!

LADIES. (off)

Ladies' choice! Ladies' choice!

*f animato**ff**f<sub>2</sub>*

DAN.

Tempo di Valse. *rit.**a tempo*

Oh, come a - way, a - way!

Mu - sic is call - ing, — With its

*p**rit.**a tempo*

DAN. *ma - gic — charm en - thrall - ing! — To its ring - ing and sing - ing You*

DAN. *lift your feet, Fol - low the chime of the time Of the waltz - 's beat!*

DAN. *Oh, come a - way, a - way! Mu - sic is play - ing, — Lin - ger not, vain.*

DAN. *- ly de - lay - ing, — 'Take your part - ners, — choice is free!*



1 LADY (to a MAN)

(both dance off)

Will you please, Sir, dance with me?

SONIA.

For the

SON.

night of the ball will go by, ——— And the dawn will be cold in the

SON.

sky. ——— Let us cap - ture our joys as they fly, ———

SON. *Soon will they fade\_\_\_\_\_ and die!\_\_\_\_\_ There's a charm in the*

SON. *thrill of the strings,\_\_\_\_\_ Like the beat of the Doves with their wings\_\_\_\_\_*

SON. *Then a - way! No de - lay! Let us dance while we may, For our pleas - ure will*

SON. *end with day!\_\_\_\_\_*

*a tempo*

LADIES.

*f a tempo*

*rit.*

*Take your part - ners\_ don't de - lay!*



**SONIA.**  
Oh, come a - way, a - way! Mus - ic is call - ing, — With its

**DANILO.**  
Oh, come a - way, a - way! Mus - ic is call - ing, — With its

**ST. BRIOCHE.**  
Oh, come a - way, a - way! Mus - ic is call - ing, — With its

**CASCADA.**  
Oh, come a - way, a - way! Mus - ic is call - ing, — With its

**CHO.**  
Oh, come a - way, a - way! Mus - ic is call - ing, — With its

**SON.**  
mag - ic charm en - thrall - ing! — To its ring - ing and sing - ing You

**DAN.**  
mag - ic charm en - thrall - ing! — To its ring - ing and sing - ing You

**ST. B.**  
mag - ic charm en - thrall - ing! — To its ring - ing and sing - ing You

**CAS.**  
mag - ic charm en - thrall - ing! — To its ring - ing and sing - ing You

**CHO.**  
mag - ic charm en - thrall - ing! — To its ring - ing and sing - ing You

**23260 M.W.**

SON. lift your feet, Fol - low the chime of the time of the waltz's beat. Oh, come a - way, a -

DAN. lift your feet, Fol - low the chime of the time of the waltz's beat. Oh, come a - way, a -

ST. B. lift your feet, Fol - low the chime of the time of the waltz's beat. Oh, come a - way, a -

CAS. lift your feet, Fol - low the chime of the time of the waltz's beat. Oh, come a - way, a -

CHO. lift your feet, Fol - low the chime of the time of the waltz's beat. Oh, come a - way, a -

SON. - way! Mus - ic is play - ing. Don't you hear what it is

DAN. - way! Mus - ic is play - ing. Don't you hear what it is

ST. B. - way! Mus - ic is play - ing. Don't you hear what it is

CAS. - way! Mus - ic is play - ing. Don't you hear what it is

CHO. - way! Mus - ic is play - ing. Don't you hear what it is



SON. say - ing? To the dance, make no de - lay - ing!

DAN. say - ing? To the dance, make no de - lay - ing!

ST. B. say - ing? To the dance, make no de - lay - ing!

CAS. say - ing? To the dance, make no de - lay - ing!

CHO. say - ing? To the dance, make no de - lay - ing!

*Plw.#* \*

SON. Till the night shall be gone Our dance goes on. *(aside)*

DAN. Till the night shall be gone Our dance goes on. Not

ST. B. Till the night shall be gone Our dance goes on.

CAS. Till the night shall be gone Our dance goes on.

CHO. Till the night shall be gone Our dance, goes on.

DAN. one of them must have her hand, \_\_\_\_\_ For

DAN. that would grieve my Fa - ther land. \_\_\_\_\_ I mean to

DAN. make the game too hot For flies a - round the honey - pot. \_\_\_\_\_

DAN. ST. BRIOCHE. Give

CASCADE. (to SONIA.)

Ma - dame, you have not spo - ken!



ST. B. SONIA.

me a word as tok - en! Yes, now the time has

SON. DANILO. (*aside*)

come to choose. I'll have to try some cle - ver

DAN. SONIA.

ruse. Dear me! what shall I an - swer?

NATALIE. (*with CAMILLE.*) DANILO.

May I pre - sent you a dan - cer? Oh, con - found! An -

NAT. You

DAN. oth - er hang-ing round!

*p* *f* *p*

*Marcia moderato.*

NAT. see him dance the pol-ka, I've tried him and I know; He

*pp*

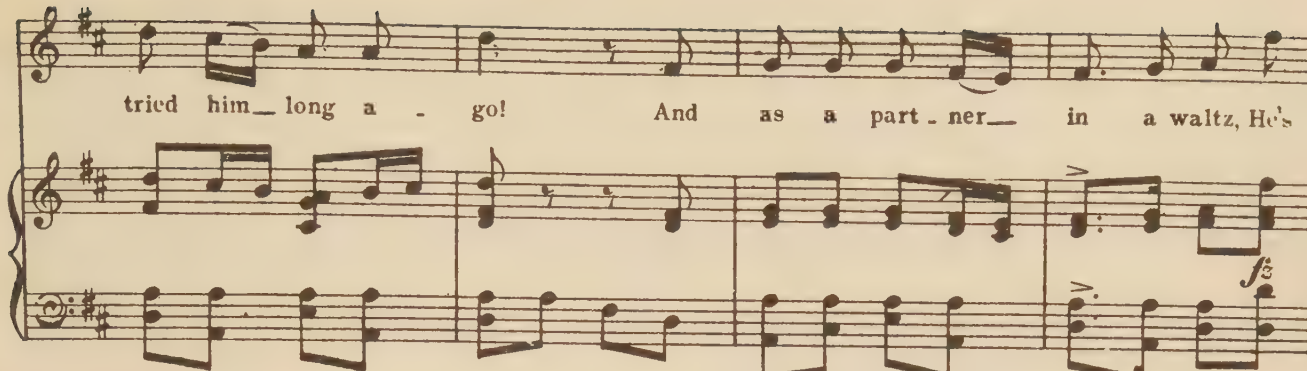
NAT. al - so knows the ma - zur - ka, I've tried him, and it's

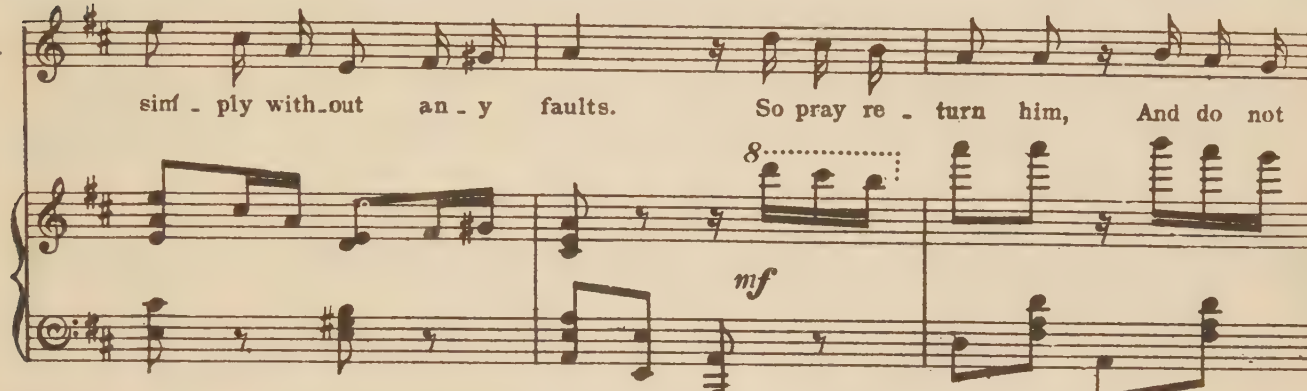
*f*

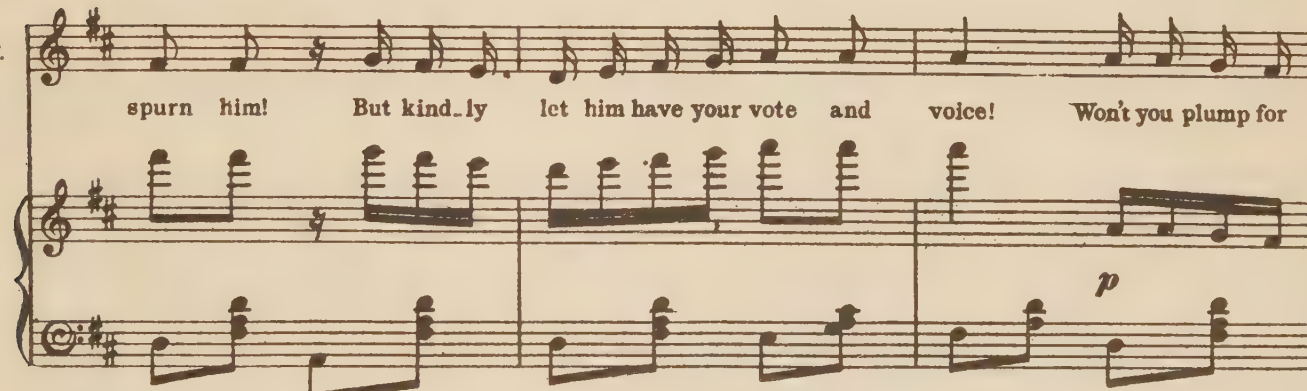
NAT. so. He's ev - en stu - died the cake walk I've

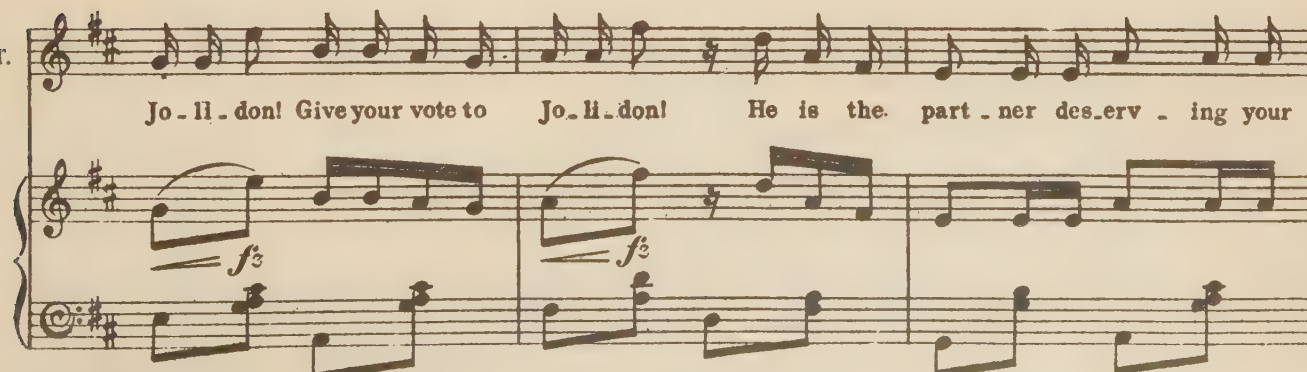
*f* *pp*



NAT.  tried him long a - go! And as a part - ner in a waltz, He's

NAT.  sim - ply with - out an - y faults. So pray re - turn him, And do not

NAT.  spurn him! But kind - ly let him have your vote and voice! Won't you plump for

NAT.  Jo - li - don! Give your vote to Jo - li - don! He is the part - ner des - erv - ing your

SONIA.

An.oth.er

NAT.

choice!

He is the

ST. BRIOCHE.

Give your vote to Saint Brioche!

I am the

CASCADA.

Won't you plump for Cas-ca-da?

I am the

MEN.

Don't you vote for

Jo-li-don!

I am the

Don't you vote for Jo-li-don!

I am the

Allegro.

SON.

can-di-date wait-ing my choice!

SAT.

par-ty de-serv-ing your choice!

CAMILLE.

Pray say, Ma-dame, your choice I

ST.B.

par-ty de-serv-ing your choice!

CAS.

par-ty de-serv-ing your choice!

MEN.

par-ty de-serv-ing your choice!

par-ty de-serv-ing your choice!

Allegro.



SON. *(sees DANILO.)*

I ra - ther think - may - be -

CAM.

*am!*

*mf*

*f*

SON. *rit.*

If I must give my an - swer, *(aside.)* My cho - sen part - ner will be *rit.*

*rit.*

*mf*

*rit.*

SON. *a tempo*

he Who does - n't seem to no - tice me!

*mf*

*f*

SON. *(to DANILO.)*

Will you be my dan - cer? *DANILO.* *rit.* No, Ma - dame, I do not

*rit.*

## Allegretto moderato.

SONIA.

DAN.

dance!

In fact, you don't care for the

SON.

DANILO.

chance?

Don't care?

Oh, no!

My dance, you told me

SONIA.

I did! What then?

DAN.

so!

The dance is mine then, gen - tle -

DAN.

- men,

I can do what I . like with it,

As I think



SONIA.

Of course!

NATALIA.

What does he mean?

CANILLE.

What does he mean?

DAN.

fit! That's so?

This dance, for which I

ST. BRIOCHE.

What does he mean?

CASCADA.

What does he mean?

MEN.

What does he mean?

What does he mean?

*pp*

DAN.

now ex-press my thanks, Is worth at least two thou-sand francs!

*mf*

DAN. *rit.*  
 Yours the dance may be, If you'll give two thousand francs to me For chari - ty!

*p* *rit* *mf* *a tempo*

CAMILLE.

Two thousand francs?

DAN.  
 It's go - ing, - go - ing No ad - vance?

ST. BRIOCHE.

Two thousand francs?

CASCADA.

(to ST. BRIOCHE.)

Two thousand francs?

But for a dance?

MEN.

Two thousand francs?

Two thousand francs?

*p* *mf*



(aside)  
It on - ly needs a lit - tle tact!

(to CASCADA.)  
Two thousand francs! He must be cracked!

Two thousand francs!

Two thousand francs!

Two thousand francs!

*cresc.* *mf rit.* *fz*

(to SONIA.)  
Now you see, gracious la - dy, what, I say! Your a - dor - ers

It's sim - ply sil - ly!

Two thousand francs!

Two thousand francs! It's sim - ply sil - ly!

Two thousand francs! It's sim - ply sil - ly!

*pp*

DAN.

all grow chil - ly, When you call on them to pay. They love you

DAN.

and a - dore, But love their mon - ey more. And that's the

(SONIA. turns away.)

CAMILLE.  
(to NATALIE)

DAN.

sort of man they raise In no - ble mod - ern days. I

### Allegro.

CAM.

can - not let him put me off so. It's two thousand francs - that I will



NATALIE.

*(Seizes his arm.)*

You're in love with her?

CAM.

pay.

*(Surprised)*

You told me so your -

*pp**cre -**(draws him away.)*

NAT.

You must come a-way!

*(Exeunt.)*

CAM.

- self -

*scen**do ff**rit.*

Valse.

DANILO.

The last is gone, And you are free, And now,

*pp*

SONIA.

mad - ame, per - haps

You'll have the dance with me?

Now

DAN.

SON. DANILO.

I must de - cline! The dance is mine, As you will al - low.

*mf* *p*

SONIA.

Thank you, I do not dance — At least not now!

DANILO.

*rit.* Hark to the mu - sic there at the ball! Will you not fol - low its

*rit.* *mf* *pp*

DAN.

call?

Valse moderato.

8.....

*pp*



8.

*And.* \*

SONIA.

No, I will not

*Tempo di Valse.*

*mf* *a tempo* *p*

*And.* \* *And.* \* *And.* \*

(He dances round her.)

*mf con tenerezza* *poco a poco cresc.*

SONIA.

You're a ve - ry bad man, But

*mf*

(She takes his arm.)

DANILO.

SON.

dance like an an - gel

I do what I can!

(The Curtain falls slowly.)

(Both dance off.)

*ff**sempre più**forte et molto animato***Presto.***fff**ff**ff**ff**ff*

Fin.

END OF ACT I.



# Act II.

**Nº 7.**

OPENING CHORUS and SONG:-(Sonia.)

"VILIA"

*Pölonaise.*

Piano.

The musical score is written for piano in 3/4 time, key of D major. It consists of five systems of music. The first system is marked 'Pölonaise.' and includes dynamic markings *f* and *ff*. The second system includes a measure with a '5' above it. The third system includes a measure with a 'p' (piano) dynamic marking. The fourth system includes a measure with a '7' above it. The fifth system includes dynamic markings *f* and *ff*. The score concludes with the instruction 'Ped.' (pedal) and four asterisks (\*). The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, notes, rests, and dynamic markings.

SONIA.

I bid you

*f.* *rit.*

SON.

*Allegretto moderato.*

wait here for a min . ute, And you will see Our own Mar so vian dance, when

*p*

SON.

they be gin it, Just as it would be, you un der stand In our own na tive land.

*pp*



## Vivace.

*f* *f*

*Ped.*

*f*

*ff* *p* *ff*

*p* *ff* *ff* *p*

*ff* *p* *ff*

## Allegretto.

CHO.

First system of musical notation. It includes a vocal line with the lyrics "Ah!" and a piano accompaniment. The tempo is marked "Allegretto." and the key signature has two flats. The piano part begins with a forte dynamic marking.

CHO.

Second system of musical notation. It includes a vocal line with the lyrics "Ah!" and a piano accompaniment. The tempo is marked "Allegretto." and the key signature has two flats. The piano part continues with a forte dynamic marking.

CHO.

Third system of musical notation. It includes a vocal line with the lyrics "Ah!" and a piano accompaniment. The tempo is marked "Allegretto." and the key signature has two flats. The piano part continues with a forte dynamic marking.



CHO.

First system of musical notation. It features a choir part with three staves (soprano, alto, and bass) and a piano accompaniment with two staves (treble and bass). The key signature has two flats (B-flat and E-flat). The tempo/mood is marked *f* (forte). The lyrics "Ah!" are written under the first two staves of the choir part. The piano part consists of chords and moving lines in both hands.

CHO.

Second system of musical notation. It continues the choir and piano parts. The tempo/mood is marked *ff* (fortissimo). The lyrics "Ah!" are written under the first two staves of the choir part. The piano part continues with complex chordal textures and moving lines.

CHO.

Third system of musical notation. It continues the choir and piano parts. The tempo/mood is marked *f* (forte). The lyrics "Ah!" are written under the first two staves of the choir part. The piano part concludes with a final chordal texture.

CHO.

CHO.

23260 M. W.



CHO. Heil! Heil!

ring - ing! Gai - ly sing - ing and light - ly spring - ing,

ring - ing! Gai - ly sing - ing and light - ly spring - ing,

*ff* *ff* *p*

CHO. Heil! Down in

Maid - ens danc - ing and cym - bals ring - ing! Down in

Maid - ens danc - ing and cym - bals ring - ing! Down in

*ff* *p* *ff*

CHO. dear Mar - so - via, So we go! Heil!

dear Mar - so - via, So we go! Heil!

dear Mar - so - via, So we go! Heil!

*ff* *ff*

## Allegretto moderato. SONIA.

Now sing our dear Mar - so - vian rhyme, A bal - lad made in

SON. old - en time. The sto - ry all our chil - dren know, A - bout a Vil - ia long a -

SONG.-(Sonia.) "VILLA"  
Allegretto

SON. - go! 1. There once was a wood - maid en

SON. Vil - ia, A witch of the wood, A hunt - er be - held her a -  
smiled, and no an - swer she gave, But beck - on'd him in - to the



SON. lone as she stood. The spell of her beau - ty up -  
shade of the cave; He nev - er had known such a

SON. on him was laid; He look'd and he long'd for the  
rap - tur - ous bliss, No maid - en of mort - als so

SON. mag - ic - al maid! For a sud - dentrem - or ran, Right thro' the love - be - wild - er'd  
sweet - ly can kiss! As be - fore her feet he lay She vanish'd in the wood a -

SON. man, And he sigh'd as a hap - less lov - er can.  
- way, And he call'd vain - ly till his dy - ing day!

SON. *p*

"Vil - ia, O Vil - ial the witch of the wood, Would I not

*con Ced.*

SON.

die for you, dear, if I could! Vil - ia, O Vil - ia, my

SON.

love and my bride!" Soft - ly and sad - ly he sighd.

*p*

CHO. *mf*

Vil - ia, O Vil - ial the witch of the wood!

Vil - ia, O Vil - ial the witch of the wood!

Vil - ia, O Vil - ial witch of the wood!

*mf*



CHO. *mf*

Would I not die for you, dear, if I could!

Would I not die for you, dear, if I could!

Would I not die for you, dear, if I could!

SON. *ppp*

"Vil - ia, O Vil - ia, my love and my bride!"

*ppp*

SON.

Soft - ly and sad - ly he sigh'd.

1.

SON. *Allegretto.*

2. The

*p f p f pp*

SON.

sighd, Sad . ly he sigh'd Vil ia.

For love he died.

CHO.

For love he died.

For love he died.

*f* *pp* *f*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.*

Vivace.

CHO.

Down indear Mar . so . viã, that's the

Down indear Mar . so . viã, that's the

Vivace.

*p* *f*

*Red.*



CHO. Hei - a - ho! Hei - a - ho!

way we go, In the good old fash - ion dan - cing to and fro,

way we go, In the good old fash - ion dan - cing to and fro,

CHO. Heil

Gai - ly sing - ing and light - ly spring - ing! Maid - ens

Gai - ly sing - ing and light - ly spring - ing! Maid - ens

*ff* *p* *ff*

CHO. Heil

dan - cing and cym - bals ring - ing. Gai - ly

dan - cing and cym - bals ring - ing. Gai - ly

*p* *ff* *ff*

CHO. Hei!

sing - ing and light - ly spring - ing, Maid - ens

sing - ing and light - ly spring - ing, Maid - ens

*p* *ff*

CHO. Hei! Down in

dan - cing and cym - bals ring - ing, Down in

dan - cing and cym - bals ring - ing, Down in

*p* *ff*

CHO. Hei!

dear Mar - so - via, So we go! Hei!

dear Mar - so - via, So we go! Hei!

dear Mar - so - via, So we go! Hei!

*ff*



Nº 8.

## DUET.—(Sonia and Danilo.)

## "THE CAVALIER."

*Allegretto.*

Sonia.

Piano.

*ff*

*red.* \*

SON.

Hal - lo, maid - en! See him ride, See the horse - man pranc - ing!

*pp*

*red.* \* *red.* \* *red.* \* *red.* \*

SON.

Has he come to choose a bride From the maid - ens dan - cing?

*pp* *mf*

*red.* \*

SON.  
Look up, maid - en, mark him well! Leave the dan - cers lone - ly.

*pp*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

SON.  
He may like you, who can tell If he sees you on - ly!

*pp* *fp*

DANILO.  
So she glances shy and sly, And she meets the horse-man's eye!

*pp*

SONIA.  
Not a word she says, but still, He can take her if he will!

*mf* *rit.* *a tempo*



Più lento.

SON. *pp*

Sil - ly, sil - ly cav - a - lier! He can nei - ther see nor hear;

*Red.* \* *Red.* \*

SON. *p* *rit:* *a tempo*

Sil - ly, sil - ly horse - man! Ride up - on your course, man, Sil - ly, sil - ly cav - a -

*Red.* \* *Red.* \* *Red.* \*

SON. *mf* *pp*

- lier! He that will not when he may,

*Red.* \*

SON. *p* *rit:*

When he wills it shall have nay, Sil - ly, sil - ly horse - man!

*Red.* \* *Red.* \*

SON. *a tempo*

Ride up - on your course, man, Sil - ly, sil - ly cav - a - lier!

*a tempo* *mf*

*Red.* \* *Red.* \*

## Animato.

## Allegretto.

## SONIA.

Hal - lol Here he comes a - gain! See his charg - er wheel - ing!

## SON.

Now he seems a love - lorn swain, Beg - ging and ap - peal - ing!



SON. But the maid - en, calm and cool. Sings and does - n't care now!

*pp*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

SON. "Cav - a - lier, if you're a fool I am not, - so there now!"

*pp* *fp*

DANILO. So the horse - man laughs! "All right!" If you won't, why then good - night!

*pp*

DAN. Pret - ty maid - en, now good - bye, - Take an oth - er, so will I.

*mf* *rit:* *rit:* *al tempo*

SONIA. *Più lento.* Sil - ly, sil - ly cav - a - lier! You can neither see nor hear!

*pp*

*Ad.* \* *Ad.* \*

*rit:* *a tempo*

SON. Sil - ly - sil - ly horse - man! Ride up - on your course, man! Sil - ly, sil - ly cav - a -

DAN. Clev - er clev - er horse - man! That's the pro - per course, man! Clev - er, clev - er cav - a -

*p* *rit:* *a tempo*

SON. - lier! He that will not when he may,

DAN. - lier! You may take it as you may,

*mf* *pp*

SON. When he wills it, shall have nay! *rit:* Sil - ly, sil - ly horse - man,

DAN. I shall love and ride a - way! Clev - er, clev - er horse - man,

*pp* *rit:* *a tempo*

SON. Ride up - on your course, man, Sil - ly, sil - ly cav - a - lier:

DAN. That's the pro - per course, man, Clev - er, clev - er cav - a - lier!

*mf* *a tempo* *mf*

*Red.* \* *Red.* \* *Red.* \*



## Allegro moderato.

*mf*

*Red.* \*

*Red.* \*

(DANILO saluts and exit.) *ff* (SONIA moves after him.) *ff*

(She stops.)

*Red.* \*

SONIA.  
*rit:*

Sil - ly, sil - ly horse-man! Ride up - on your course, man! Sil - ly, sil - ly cav - a - lier!

*Allegro.*

*rit:* *f* *ff*

*Red.* \*

## No. 9.

## MARCH-SEPTET.

"WOMEN."

Tempo di Marcia.

Danilo.

DANILO.

Oh, the

Piano.

DAN.

wo-men!

How to win them-

That's an

POPOFF.

Oh, the wo-men!

Tell us, pray! *more*

ST. BRIOCHE.

Oh, the wo-men!

Tell us, pray!

CASCADA.

Oh, the wo-men!

Tell us, pray!

NISCH.

Oh, the wo-men!

Tell us, pray!

KHADJA.

Oh, the wo-men!

Tell us, pray!

NOVIKOVICH.

Oh, the wo-men!

Tell us, pray!



DAN. art I'm ra - ther dim in, For there is no pa - tent way!

POPOFF. Winning

*cresc.* *f* *p*

*Ad. \* Ad. \* Ad. \**

DAN. Winning wo - men - How's it done? That's what no - bo - dy dis -

POP. wo - men For their lov - ers - That's what no - bo - dy dis -

ST.B. Winning wo - men - How's it done?


CAS. Winning wo - men - How's it done?

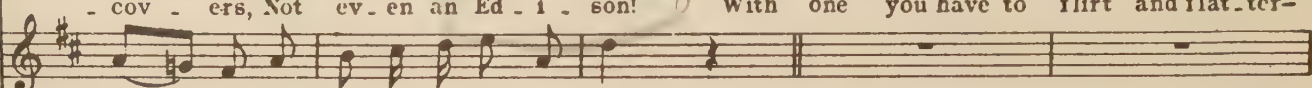
NIS. Winning wo - men - How's it done?

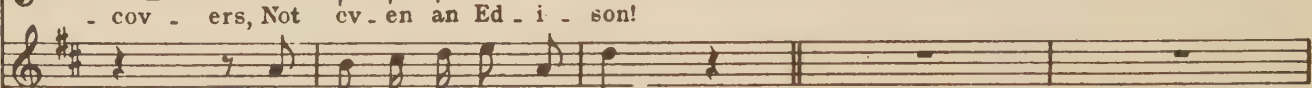
KHAD. Winning wo - men - How's it done?

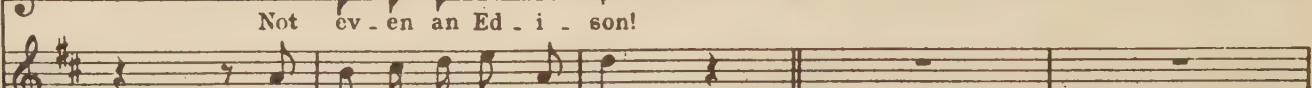
NOV. Winning wo - men - How's it done?

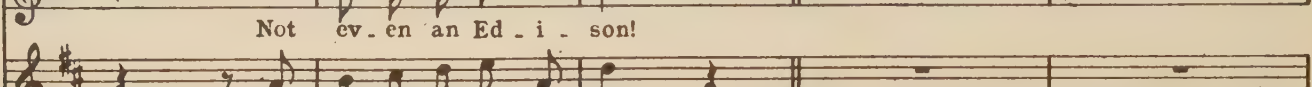
*f* *p*

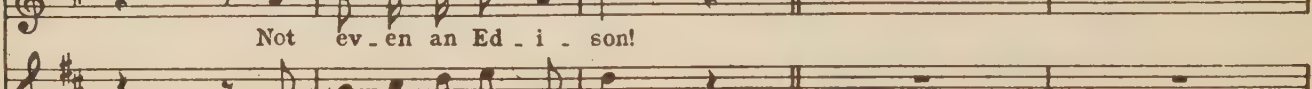
DAN.  - cov - ers, Not ev - en an Ed - i - son! With one you have to flirt and flat - ter -

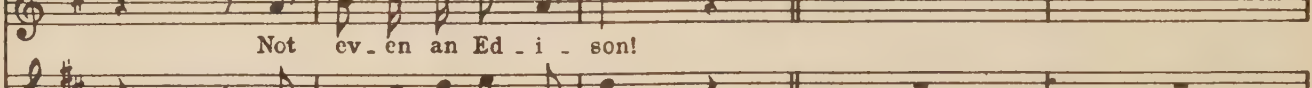
POP.  - cov - ers, Not ev - en an Ed - i - son!

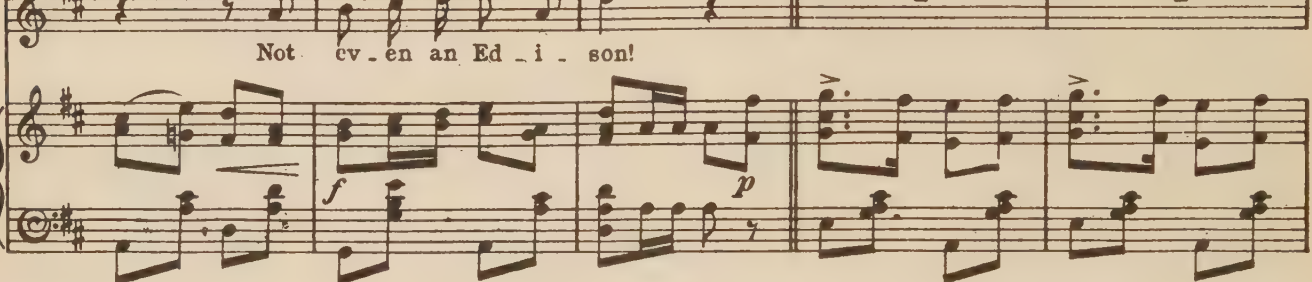
ST.B.  Not ev - en an Ed - i - son!

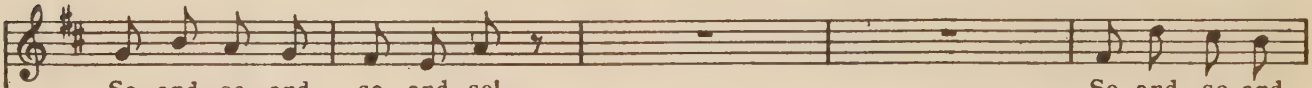
CAS.  Not ev - en an Ed - i - son!

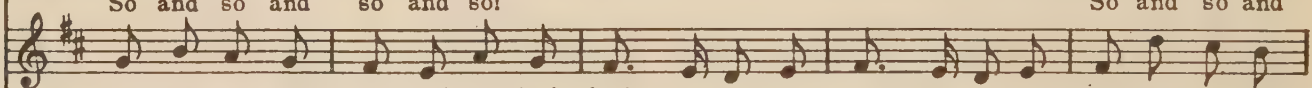
NIS.  Not ev - en an Ed - i - son!

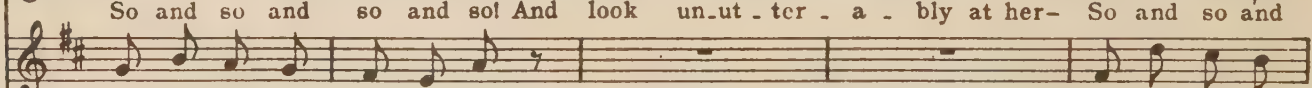
KHAD.  Not ev - en an Ed - i - son!

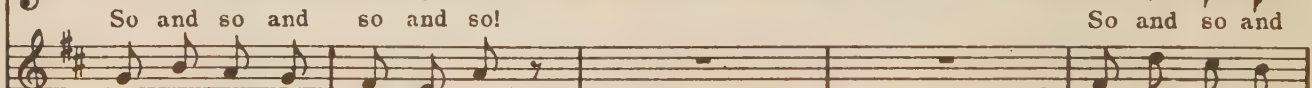
NOV.  Not ev - en an Ed - i - son!

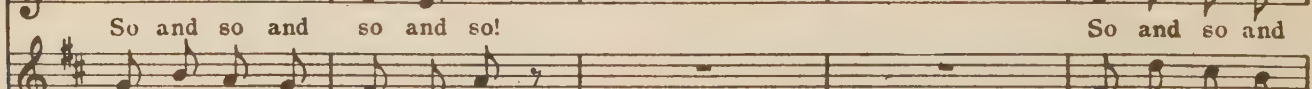


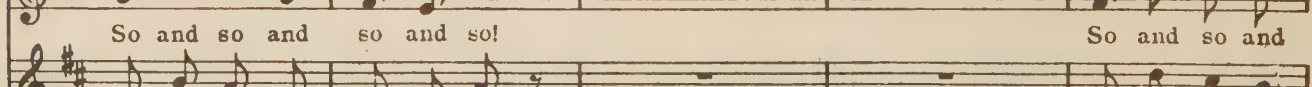
DAN.  So and so and so and so! So and so and


POP.  So and so and so and so! And look un - ut - ter - a - bly at her - So and so and

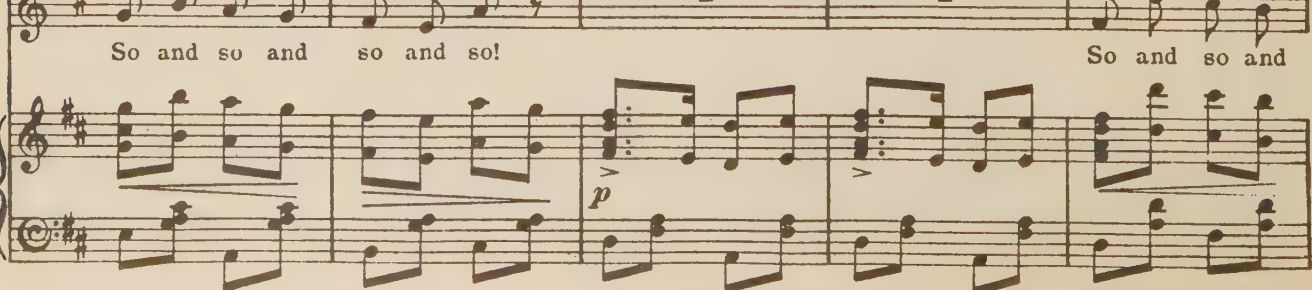
ST.B.  So and so and so and so! So and so and

CAS.  So and so and so and so! So and so and

NIS.  So and so and so and so! So and so and

KHAD.  So and so and so and so! So and so and

NOV.  So and so and so and so! So and so and





DAN. so and so! So and so and so and so!

POP. so and so! So and so and so and so!

ST.B. so and so! An - o - ther likes you when you blus-ter- So and so and so and so!

CAS. so and so! So and so and so and so! And

NIS. so and so! So and so and so and so!

KHAD. so and so! So and so and so and so!

NOV. so and so! So and so and so and so!

DAN. So and so and so and so! One

POP. So and so and so and so!

ST.B. So and so and so and so!

CAS. while you beat, her you can trust her- So and so and so and so!

NIS. So and so and so and so!

KHAD. So and so and so and so!

NOV. So and so and so and so!

DAN. asks for ten - der - ness un - flag - ging - So and so and so and so!

POP. So and so and so and so! An -

ST. B. So and so and so and so!

CAS. So and so and so and so!

NIS. So and so and so and so!

KHAD. So and so and so and so!

NOV. So and so and so and so!

*p*

DAN. So and so and so and so!

POP. - o - there's al - ways rag - ging, nag - ging - So and so and so and so!

ST. B. So and so and so and so!

CAS. So and so and so and so! An -

NIS. So and so and so and so!

KHAD. So and so and so and so!

NOV. So and so and so and so!

*mf*



*Animato.**rit.**rall.*

DAN.

POP.

ST. B.

CAS.

NIS.

KHAD.

NOV.

So and so and so and so! And other things they

So and so and so and so! And other things they

So and so and so and so! And other things they

- o - ther likes in - ces - sant laugh - ter - So and so and so and so! And other things they

So and so and so and so!

So and so and so and so!

So and so and so and so!

*Animato.**rit.**p**rall.**rit.*

\*

DAN.

POP.

ST. B.

CAS.

NIS.

KHAD.

NOV.

ask for af - ter - So and so and so and so! You may

ask for af - ter - So and so and so and so! You may

ask for af - ter - So and so and so and so!

ask for af - ter - So and so and so and so!

So and so and so and so!

So and so and so and so!

So and so and so and so!

*pp**rit.**rit.**p a tempo*

TRIO.  
Tempo I.

DAN. stu - dy her ways as you can; But a wo - man's too

POP. stu - dy her ways as you can; But a wo - man's too

ST.B. Oh, the women! Bless the women!

CAS. Oh, the women! Bless the women!

NIS. Oh, the women! Bless the women!

KHAD. Oh, the women! Bless the women!

NOV. Oh, the women! Bless the women!

Tempo I.

DAN. much for a man! It is deep - er than div - ing for

POP. much for a man! It is deep - er than div - ing for

ST.B. Oh, the women! Hang the women!

CAS. Oh, the women! Hang the women!

NIS. Oh, the women! Hang the women!

KHAD. Oh, the women! Hang the women!

NOV. Oh, the women! Hang the women!

23260 N.W.



DAN. pearls Court-ing girls, girls, girls, girls, girls! With her

POP. pearls Court-ing girls, girls, girls, girls, girls! With her

ST. B.

CAS. Girls, girls, girls, girls!

NIS. Girls, girls, girls, girls!

KHAD. Girls, girls, girls, girls!

NOV. Girls, girls, girls, girls!

*ff* *p*

*W.* \*

DAN. fair flax-en hair, eyes of blue, She's a long way too know-ing for

POP. fair flax-en hair, eyes of blue, She's a long way too know-ing for

ST. B. Oh, the women! Darling women!

CAS. Oh, the women! Darling women!

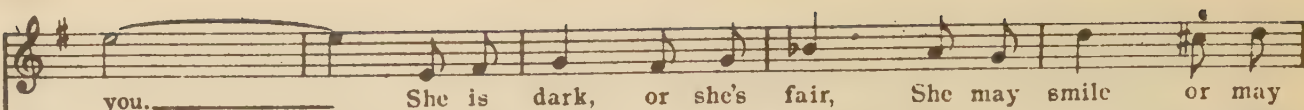
NIS. Oh, the women! Darling women!

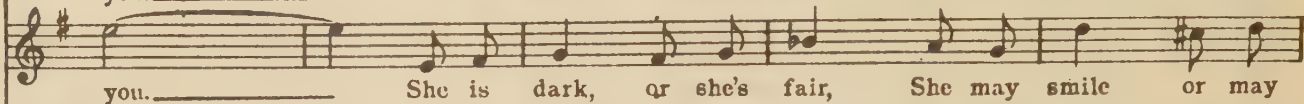
KHAD. Oh, the women! Darling women!

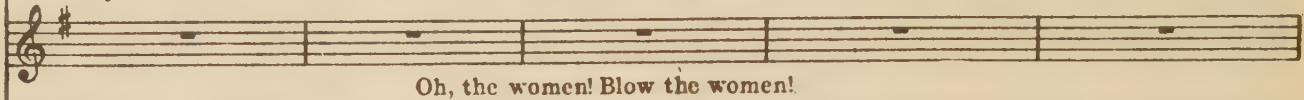
NOV. Oh, the women! Darling women!

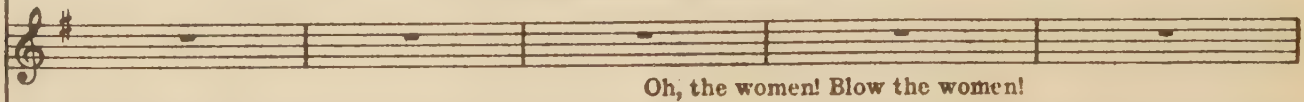
*p*

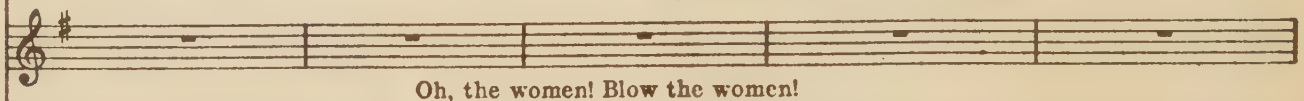
*W.* \*

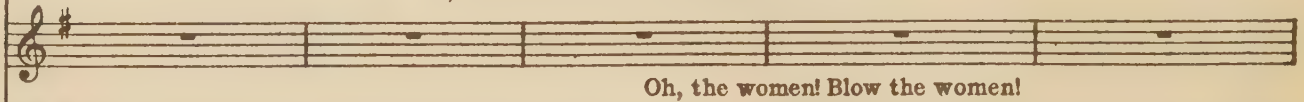
DAN.  you. She is dark, or she's fair, She may smile or may

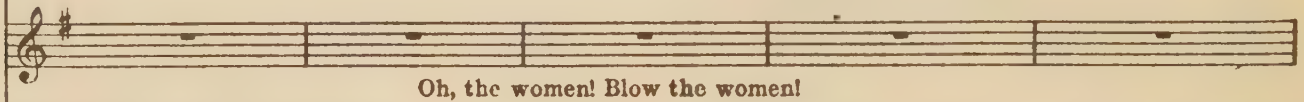
POP.  you. She is dark, or she's fair, She may smile or may

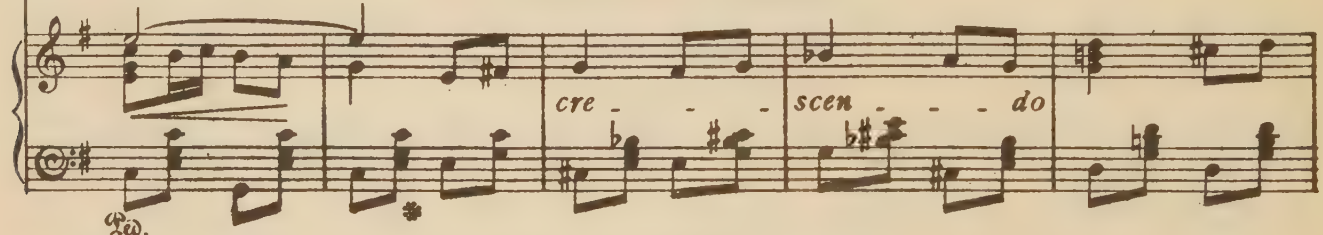
ST.B.  Oh, the women! Blow the women!


CAS.  Oh, the women! Blow the women!

NIS.  Oh, the women! Blow the women!

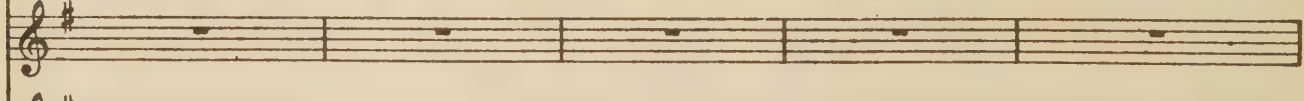
KHAD.  Oh, the women! Blow the women!

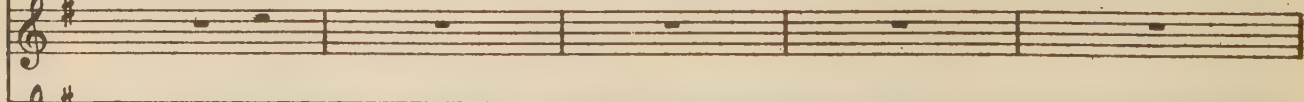
NOV.  Oh, the women! Blow the women!

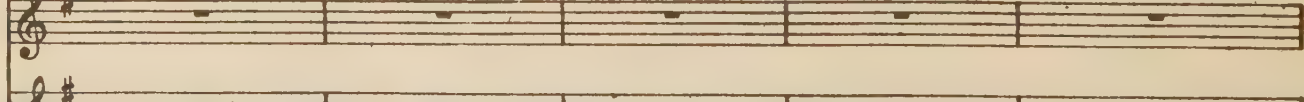
 *cre - - - scen - - - do*

DAN.  frown- Nev - er mind, you will get done brown!

POP.  frown- Nev - er mind, you will get done brown!

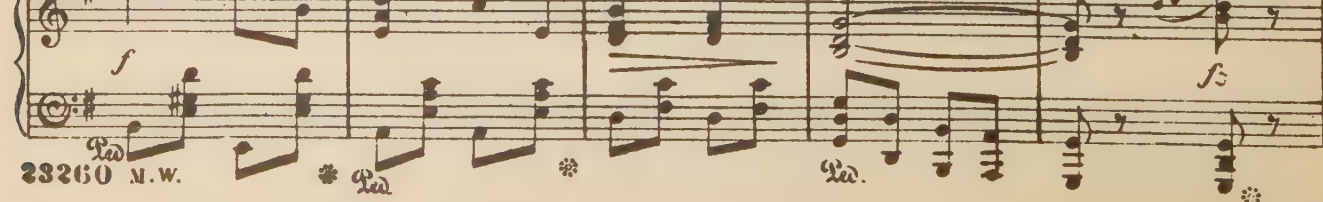
ST.B. 

CAS. 

NIS. 

KHAD. 

NOV. 





DAN. *Wo - men, wo - men, wo - men, wo - men, wo - men, wo - men, ah!*

POP. *Wo - men, wo - men, wo - men, wo - men, wo - men, wo - men,*

ST.B. *Wo - men, wo - men, wo - men, wo - men,*

CAS. *Wo - men, wo - men.*

NIS. *Wo - men, wo - men, wo - men, wo - men, wo - men, wo - men,*

KHAD. *Wo - men, wo - men, wo - men, wo - men,*

NOV. *Wo - men, wo - men,*

*f*

DAN. *Ah! You may*

POP. *wo - men, wo - men, wo - men, wo - men, wo - men, wo - men, ah! You may*

ST.B. *wo - men, wo - men, wo - men, wo - men, wo - men, wo - men, ah! You may*

CAS. *ah! You may*

NIS. *wo - men, wo - men, wo - men, wo - men, wo - men, wo - men, ah! You may*

KHAD. *wo - men, wo - men, wo - men, wo - men, wo - men, wo - men, ah! You may*

NOV. *ah! You may*

*rit. molto cresc. ff*

S.A.N. stu - dy her ways as you can, But a wo - man's too  
 S.O.P. stu - dy her ways as you can, But a wo - man's too  
 T.B. stu - dy her ways as you can, But a wo - man's too  
 A.S. stu - dy her ways as you can, But a wo - man's too  
 I.S. stu - dy her ways as you can, But a wo - man's too  
 M.A.D. stu - dy her ways as you can, But a wo - man's too  
 S.O.V. stu - dy her ways as you can, But a wo - man's too

Ped.

S.A.N. much for a man! It is deep - er than div - ing for  
 S.O.P. much for a man! It is deep - er than div - ing for  
 S.T.B. much for a man! It is deep - er than div - ing for  
 C.A.S. much for a man! It is deep - er than div - ing for  
 M.I.S. much for a man! It is deep - er than div - ing for  
 T.H.A.D. much for a man! It is deep - er than div - ing for  
 S.O.V. much for a man! It is deep - er than div - ing for

mf



DAN. pearls Court.ing girls, girls, girls, girls, girls! With her

POP. pearls Court.ing girls, girls, girls, girls, girls! With her

ST. B. pearls Court.ing girls, girls, girls, girls, girls! With her

CAS. pearls Court.ing girls, girls, girls, girls, girls! With her

NIS. pearls Court.ing girls, girls, girls, girls, girls! With her

KHAD. pearls Court.ing girls, girls, girls, girls, girls! With her

NOV. pearls Court.ing girls, girls, girls, girls, girls! With her

*cre - scen - do ff p*

DAN. fair flax-en hair, eyes of blue, She's a long way too

POP. fair flax-en hair, eyes of blue, She's a long way too

ST. B. fair flax-en hair, eyes of blue, She's a long way too

CAS. fair flax-en hair, eyes of blue, She's a long way too

NIS. fair flax-en hair, eyes of blue, She's a long way too

KHAD. fair flax-en hair, eyes of blue, She's a long way too

NOV. fair flax-en hair, eyes of blue, She's a long way too

*cre - scen - do f*

DAN. know - ing for you! She is dark, or she's fair, She may

POP. know - ing for you! She is dark, or she's fair, She may

ST.B. know - ing for you! She is dark, or she's fair, She may

CAS. know - ing for you! She is dark, or she's fair, She may

NIS. know - ing for you! She is dark, or she's fair, She may

KHAD. know - ing for you! She is dark, or she's fair, She may

NOV. know - ing for you! She is dark, or she's fair, She may

DAN. smile or may frown- Nev-er mind, you will get done brown! You may

POP. smile or may frown- Nev-er mind, you will get done brown! You may

ST.B. smile or may frown- Nev-er mind, you will get done brown! You may

CAS. smile or may frown- Nev-er mind, you will get done brown! You may

NIS. smile or may frown- Nev-er mind, you will get done brown! You may

KHAD. smile or may frown- Nev-er mind, you will get done brown! You may

NOV. smile or may frown- Nev-er mind, you will get done brown! You may

23260 M.W.



DAN. *stu - dy her ways as you can, But a wo - man's too*

POP. *stu - dy her ways as you can, But a wo - man's too*

ST. B. *Wo - men!*

GAS. *Women!*

NIS. *Wo - men!*

KHAD. *Women!*

NOV. *Women!*

*sempre leggiero*

DAN. *much for a man! It is deep - er than div - ing for*

POP. *much for a man! It is deep - er than div - ing for*

ST. B. *Wom - en!*

GAS. *Women!*

NIS. *Women!*

KHAD. *Women!*

NOV. *Women!*

**DAN.** pearls, Courting girls, girls, girls, girls, girls With her *pp*

**POP.** pearls, Courting girls, girls, girls, girls, girls With her *pp*

**ST. B.** Women! Girls, girls, girls, girls With her *pp*

**GAS.** Women! Girls, girls, girls, girls With her *pp*

**NIS.** Women! Girls, girls, girls, girls With her *pp*

**KHAD.** Women! Girls, girls, girls, girls With her *pp*

**NOV.** Girls, girls, girls, girls girls With her *pp*

*cre - scen - do. ff* *pp*

**DAN.** fair flaxen hair, eyes of blue, She's a long way too

**POP.** fair flaxen hair, eyes of blue, She's a long way too

**ST. B.** fair flaxen hair, eyes of blue, She's a long way too

**GAS.** fair flaxen hair, eyes of blue, She's a long way too

**NIS.** fair flaxen hair, eyes of blue, She's a long way too

**KHAD.** fair flaxen hair, eyes of blue, She's a long way too

**NOV.** fair flaxen hair, eyes of blue, She's a long way too

*cresc.*



DAN. know - ing for you! She is dark, or she's fair, She may

POP. know - ing for you! She is dark, or she's fair, She may

ST. B. know - ing for you! She is dark, or she's fair, She may

GAS. know - ing for you! She is dark, or she's fair, She may

NIS. know - ing for you! She is dark, or she's fair, She may

KHAD. know - ing for you! She is dark, or she's fair, She may

NOV. know - ing for you! She is dark, or she's fair, She may

*f* *cre* *b#* *ad.* \*

DAN. smile or may frown - Nev - er mind, You will get done brown!

POP. smile or may frown - Nev - er mind, You will get done brown!

ST. B. smile or may frown - Nev - er mind, You will get done brown!

GAS. smile or may frown - Nev - er mind, You will get done brown!

NIS. smile or may frown - Nev - er mind, You will get done brown!

KHAD. smile or may frown - Nev - er mind, You will get done brown!

NOV. smile or may frown - Nev - er mind, You will get done brown!

*scen* *do* *ff* *fz*

## DUET. (Sonia and Danilo.)

## I. Allegretto.

Piano.

The musical score is written for a single piano instrument, indicated by the 'Piano.' label. It consists of six systems of two staves each, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'I. Allegretto.' The score includes various musical notations such as notes, rests, beams, and slurs. Dynamic markings include 'pp' (pianissimo) and 'p' (piano). There are also some handwritten annotations in red ink, including 'Danilo' and 'Sonia', and some faint handwritten notes in the top right corner. The score ends with a double bar line and a repeat sign.



*p*

*Ad.* \*

*pp*

*Ad.* \*

*p*

*mf*

*p*

*rit.*

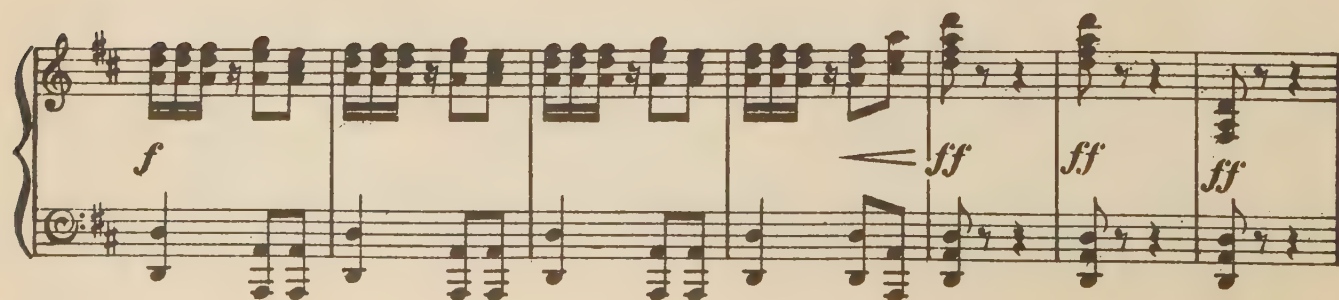
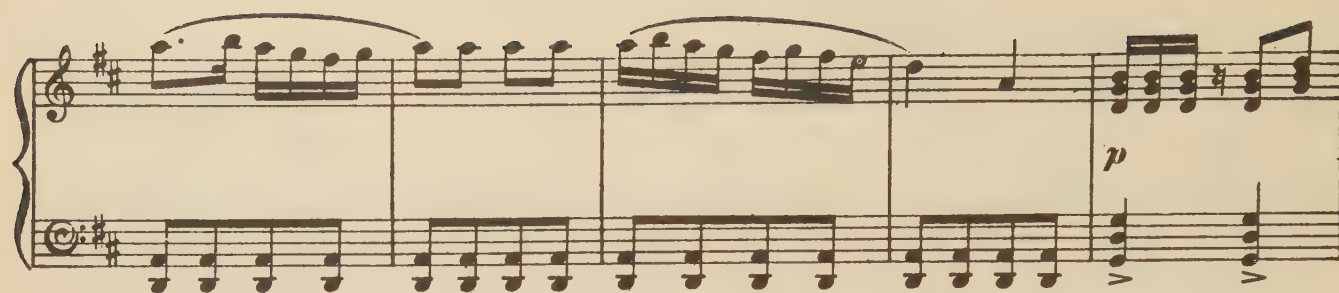
*pp*

*p*

**Vivace.**

*f*

*Ad.* \*





## II. Allegretto moderato.

Piano introduction in D major, 2/4 time. The right hand features a melody starting with a half note D, followed by eighth notes E, F#, G, A, B, C, D. The left hand provides a bass line with a half note D, followed by eighth notes C, B, A, G, F#, E, D. Dynamics include *p* (piano) and *mf* (mezzo-forte). The piece concludes with a repeat sign.

### DANILO. Allegretto.

He'll take you to Max -

DAN. - im's where fun and frolic beams!

Vocal melody for Danilo in D major, 2/4 time. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. Dynamics include *pp* (pianissimo).

Piano accompaniment for Danilo's song, continuing the eighth-note bass line and right-hand melody. Dynamics include *pp* (pianissimo).

Piano accompaniment for Danilo's song, concluding the piece. Dynamics include *pp* (pianissimo).

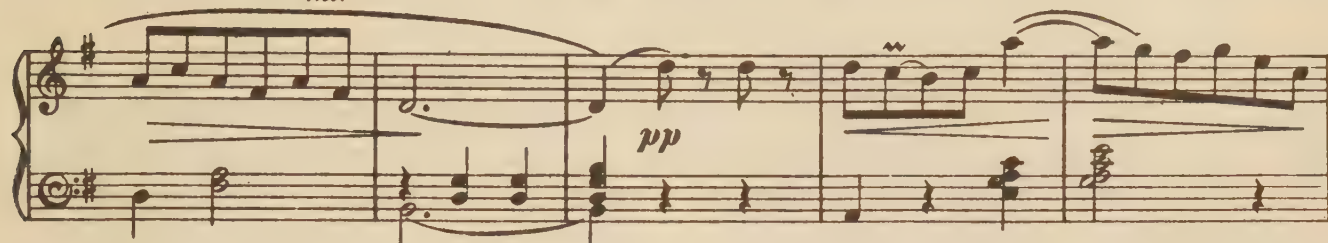
Moderato.

Tempo di Valse moderato.

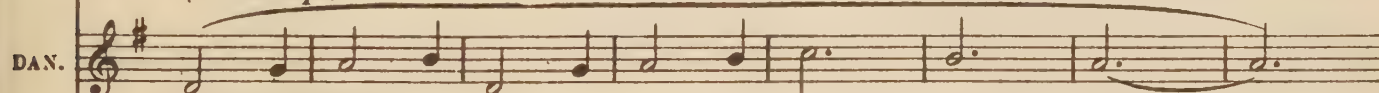
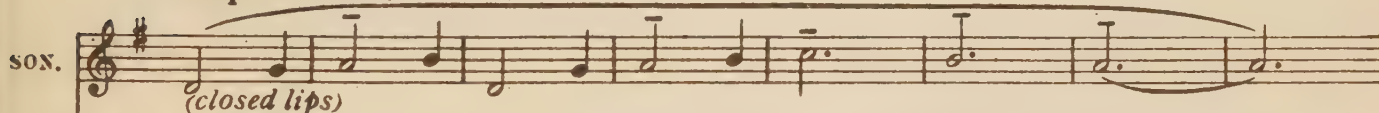
The musical score consists of five systems of piano notation. The first system is marked 'Moderato.' and the second system is marked 'Tempo di Valse moderato.'. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'pp', 'p.', and 'p. rit.'. There are also performance instructions like 'con sw.' and 'p. rit.'.



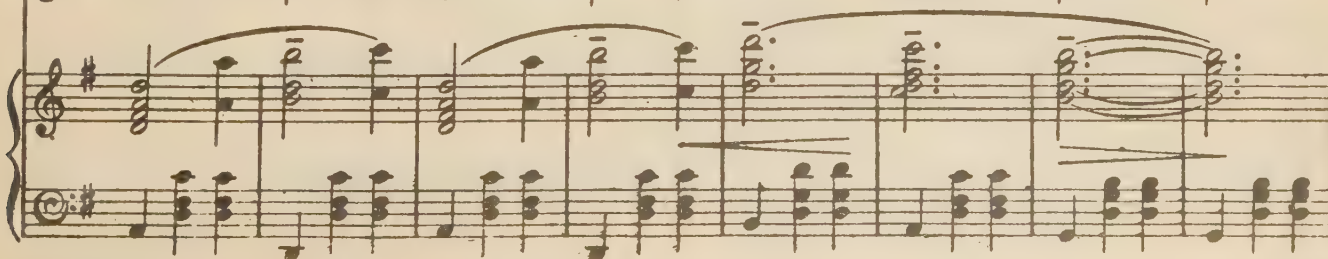
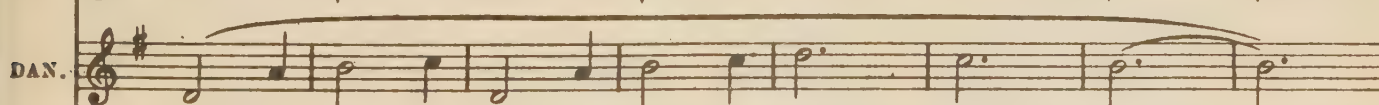
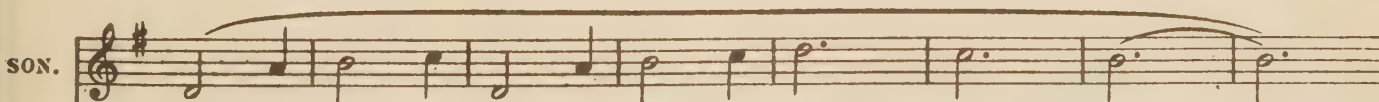
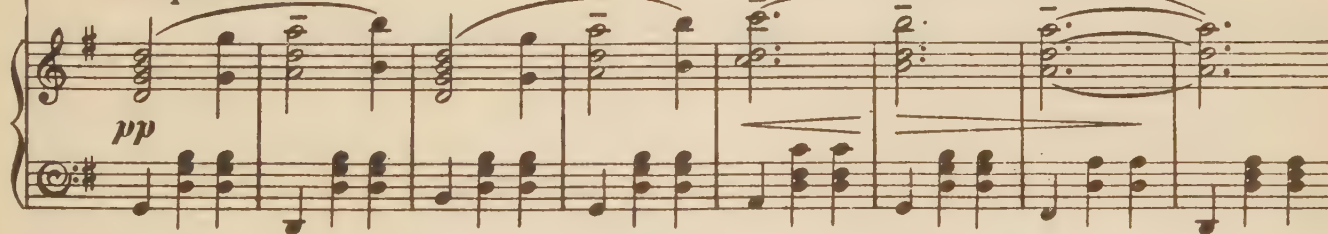
## Valse lente.



## Tempo di Valse.



## Tempo di Valse.



SON.

DAN.

The first system of musical notation features three staves. The top staff, labeled 'SON.', is in treble clef with a key signature of one sharp (F#) and contains a melodic line with a long slur. The middle staff, labeled 'DAN.', is also in treble clef with the same key signature and contains a similar melodic line. The bottom staff is a grand staff (treble and bass clefs) with the same key signature, featuring a complex accompaniment with many beamed notes and slurs. A 'Pia.' marking is visible at the end of the system.

SON.

DAN.

The second system of musical notation continues the three-staff format. The 'SON.' and 'DAN.' staves show further development of the melodic lines. The grand staff accompaniment includes a '\*' marking in the bass line. A large, faint circular stamp is visible over the right side of the system.

SON.

DAN.

The third system of musical notation concludes the piece. The 'SON.' and 'DAN.' staves end with long notes. The grand staff accompaniment features a series of beamed sixteenth notes in the right hand and a final cadence in the left hand, marked with a 'f' (forte) dynamic.



**Nº 11.** Duet. (Natalie and Camille.) and ROMANCE. (Camille.)

"LOVE IN MY HEART."

*Allegro.*

Natalie.

Oh, say no more!

Camille.

Will you not let me?

*Allegro.*

Piano.

*rit.*

NAT.

It's time to mar - ry and for - get me! This ve - ry night your of - fer must be

CAM.

*f a tempo**p*

NAT.

spo - ken!

CAM.

It shall be done, al - tho' my heart is bro - ken.

*p*

NATALIE. *rit.* Moderato

Oh, do not doubt I feel it

*tr*

*rit.* *pp*

NAT. too! With-out your love life will be hol-low; But

*f*

NAT. hon-our tells me what to do, And when it calls me I must

*pp* *mf*

\* *Ad.* \*

NAT. fol-low. Ah!

CAMILLE.

Then may I nev-er hope to meet you?

*mf*

\* *Ad.* \*



**NAT.** do not tor-ture me, I en-treat you!

**CAM.** No more I say— I will o-

**P.** *p* *animato*

**SAT.** It is my heart, my love, that I fear!

**CAN.** - bey. Ah!

*mf*

NAT. You should not have ask'd me!

CAM. let me kiss you! For - give, for-give me, dear!

*f* *p* *mf*

## Romance. (CAMILLE) "Love in my heart"

Allegretto.

CAMILLE.

Love in my heart a -

CAM.

- wak - ing, A rose - bud in the May,

CAM.

In to full beau - ty break - ing, Be - came a rose to -

CAM.

- day. I hard - ly mark'd it bud - ding To - wards the sun a -



CAM. *bove* Un - til it op - en'd, flood - ing My

*p* *mf* *p*

*Ad.* \* *Ad.* \* *Ad.* \*

CAM. *rit.* heart with joy of love. *a tempo* And now I know my

*pp rit.* *pp a tempo tranquillo*

*Ad.* \* *Ad.* \* *Ad.* \* *Con Ped.*

CAM. pas sion, It can - not but be told! The

*f*

CAM. rose that love can fash - ion Shall bloom in spite of

*pp* *rit.*

CAM. *animato*  
cold. \_\_\_\_\_ My heart with song is ring - ing Like

*p animato* *cres.*

CAM. birds that greet the sun, \_\_\_\_\_ I know as I am

*cen* *do* *f*

CAM. sing - ing The day of love\_ is won! \_\_\_\_\_ Oh.

CAM. an - swer to my sing - ing, And say my love\_ is

*cresc.* *ff*



## Allegretto.

NATALIE.

Oh, Ca - mille!

CAM.

won!

Nat - a - lie!

NAT.

Ah! leave me,

pray!

I

NAT.

know not what I shall do or say!

do

CAMILLE.

Good - bye, then,

my dar - ling— Give me one last

NATÁLIE.  
*rit.*

No, not here!

*Più lento*

*rit.*

kiss!

See,

there's a lit - tle ar - bour

*rit.*

*pp Più lento*

there—

It can hear a kiss and will

not

tell!

Our

ten - der se - cret it may share

When we bid a lov - er's

*mf*

last

fare -

well

*animato*

Tho' 'tis dark a -

*p animato*



CAM. round, ————— There will love's light be found —————

*f* *rit.*

CAM. *lento* Come to the lit\_tle ar\_bour here ————— *rit.* There is no\_thing there to

*p* *lento* *rit.*

CAM. fear, My dear! I

*pp*

**Moderato.**  
**NATALIE.**

NAT. ought not Yet I can\_not re\_sist you!

NATALIE.

No one will hear us?

CAMILLE.

Come to the lit\_tle ar\_bour here. Not a soul will know I

*mf*

NAT.

I must not hear!

Though 'tis\_dark a -

CAM.

kissed you, dear!

Though 'tis\_dark a -

*p*

NAT.

\_ round, \_ There will love's light be found \_

CAM.

\_ round, \_ There will love's light be found \_

*f**rit.*



NAT.

CAN.

Come to the lit\_tle ar\_bour here— There is no\_thing there to

*p a tempo* *rit.*

NAT.

CAN.

My dear! My dear! fear, My dear! **Allegro.**

**Allegro.**

*p*

*ff*

## FINALE.-ACT II.

*Don't - forget the  
Trio - Solo  
Part in Act II*

Allegro.

SONIA.

Well, gen - tle -

DANILO.

Ha!

Ha!

POPOFF.

Ha!

Ha!

Allegro.

ano.

DANILO.

- men, what is your will?

Ha! Son - ia and Ca - mille!

Ha!

POPOFF.

Then was I blind? I saw her here!

DAN.

Son - ia and Ca - mille! My ve - ry heart stands still!

The case is



NATALIE  
I'm here, dear!

DAN.  
ve - ry much too clear!

POPOFF.  
Then where can be my wife?

NATALIE.  
What's go - ing on? I'd like to know!

CAMILLE.  
There's

POPOFF.  
Well, I'm sim - ply blowed!

DANILO.  
Ha! Son - ia and Camille!

CAN.  
no - thing wrong! Be still!

POPOFF.  
I saw a la - dy in there just be - fore - Yes, through the

SONIA.  
You are a sly Am-bas-sa-dor!

DANILO.  
That is what he's for!

POP.  
key-hole of the door. I hard-ly could be - lieve my

POP.  
ve - ry ears, When love un - end ing that fel - low

SONIA.  
The la - dy - that was I!

DANILO.  
You, Son-ia!

POP.  
swore!

POPOFF.  
I would have

*mf*

*p*



SONIA.  
My dear - est Ca-mille, con -

POP.  
sworn it was my wife, you know!

SONIA.  
Well,

SON.  
\_ fess it was so!

NATALIE.  
Al-though it saves\_ me, it fills me with woe!

CAMILLE.  
Al-though it saves\_ her, I speak it in woe!

DANILO.  
With rage and jeal-ous - y my heart is a - glow!

KHADJA.  
I can't be - lieve\_ it! Oh, no! Oh, no!

NISCH.  
I man-aged ev - 'ry-thing, and got up the show!

## Più lento.

SON. since the Am\_bas\_sa\_dor sees fit To lis\_ten and spy at the ar\_bour door—

*mf*

SON. Pray tell them all the whole truth of it, Re\_peat\_ing what you said in

*p* *rit.* *pp*

CAMILLE.

SON. there, just be\_fore! Must I de\_clare it?

DANILO.

And I have to bear it?

*mf*

CAMILLE.

Your Ex\_cellency, as I have to o\_bey, All that I told her a\_gain I will

*mf* *p* *p* *mf*





SONIA.

His face is quite a sight to

NATALIE.

It almost breaks my heart to

CAM.

now I know my pas - sion, It can - not but — be

NISCH.

This is a sud - den pas - sion!

KHADJA.

She does - n't seem to scorn his

*a tempo*\* *Re.*\* *Re.*

\*

SON.

see! He thinks the song is

NAT.

see — He looks at her as

CAM.

told — The rose that love can fash - ion Shall

NIS.

Now we are nice - ly sold! But he's a man of

KHAD.

pas - sion, She flirts with

\* *Re.*\* *Re.*

\*



*rit.*

SON. meant for me! Ah,

NAT. once at me! That

CAM. bloom in spite of cold My heart with joy is

MIS. fash - ion, He is af - ter gold! In half a

KHAD. him in reck - less fash - ion! Our wi - dow's

*pp* *rit.* *a tempo* *mf*

*Ad.* \* *Ad.* \* *Ad.* \*

SON. no - ble Prince, I think I have won;

NAT. song, whose e - cho hard - ly is done, He sings it now

CAM. ring - ing Like birds that greet the sun I know as I am

MIS. min - ute He has wooed and won! He is the man to

(HAD. ra - ther hot - I'm glad my wife is not!

*cresc.*

\* *Ad.* \* *Ad.* \* *Ad.* \*

23260 M.W.

SON. You'll have to speak be - fore you've done!

NAT. as if he loved an - oth - er one!

CAM. sing - ing The day of love is won Oh;

NIS. win it, And we are sim - ply done!

KHAD. If I should catch him sing - ing I soon would spoil his fun

SON. Ah, no - ble Prince, I've fair - ly

NAT. Has love an end so soon be - fore 'tis well be -

CAM. an - swer back my sing - ing, And say my love is

NIS. He is the man to win it all, And we are sim - ply

KHAD. By neat - ly wing - ing Him with sword or

*cresc.*

*ff*

23250 M. W.



SON. won — Yes, — I've won! —

NAT. - gun? All — is done! —

CAN. won — Love — is won! —

NIS. done — We — are done! —

KHAD. gun! Oh, — what fun! —

*ff* *ff* *ff*

*Ad.* *Allegro.* *Ad.* \*

SONIA. (Spoken.) Now, ladies and gentlemen, you shall know what was arranged in the arbour.  
(aside.) •It's neck or nothing! Now I play my trump card!

*fp* *f*

*Ad.* \*

SONIA.

Al .. low me to

*cresc.* *f*

*(looks at DANILO.)*

SON.

tell you, if it won't bore you--

A pair en -

CHO.

Oh, no! Oh, no!

Oh, no! Oh, no!

Oh, no! Oh, no!

SON.

- gaged you see - be - fore you!

This gen - tle - man -

NATALIE.

Oh,

CANILLE.

What is?



SON. and my most hum - ble self!

NAT. Heaven! Un - true!

CAM. I? Un - true!

DAN. Not that! Un - true!

POP. What now? Un -

CHO. Ah! what a piece of news!


Ah! what a piece of news!

Ah! what a piece of news!


POP. true! I thought that bit of news would do!

SONIA. Allegro.

*p*

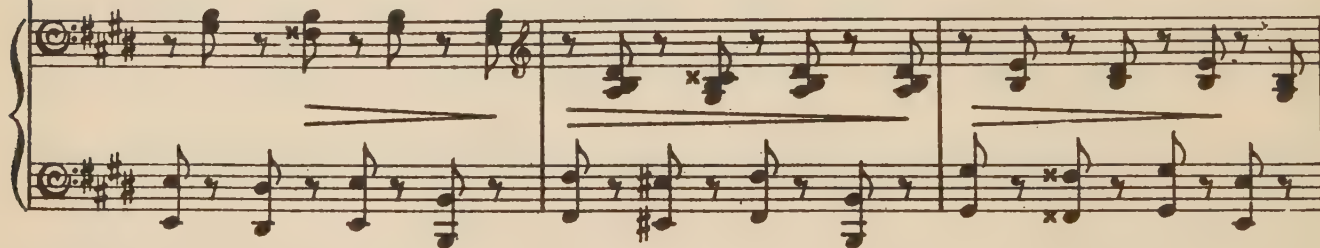
DAN.  He takes her for her cur-sed mon - ey!

POP.  He's got a - way with all our mon - ey!

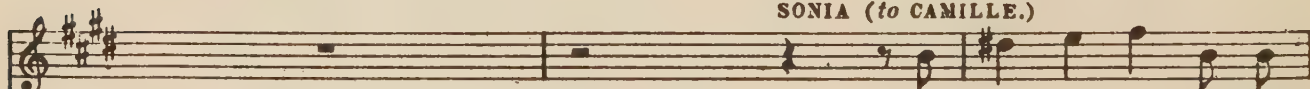
CHO.  Con-grat - u - la - tions!

Con-grat - u - la - tions!

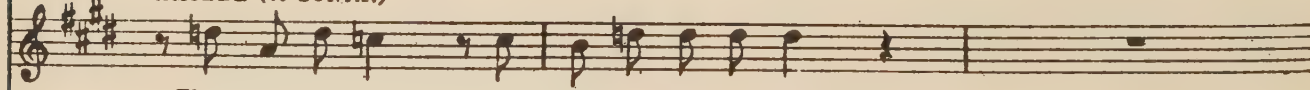
Con-grat - u - la - tions!



SONIA (to CAMILLE.)

 Be - ware, or she is the

CAMILLE (to SONIA.)

 That goes too far! I real - ly am sur - prised—





SON. one com-pro-mised! Why should-nt

(to CAMILLE.)

NAT. Real-ly, do you mean-

POP. You real-ly mean it?

SON. I? You won't!

(to DANILO.)

DAN. DANILO. *rit.* *molto rit.*

POP. I won't al-low it, nor the Prince!

Oh no! why should I raise ob-

*collu voce* *molto rit.*

DAN. - jec-tions so? I give you my— pa-ter-nal bless-ing! On-

## Andante.

SON. What do you think?

DAN. - ly I think- Love when you may, Pro- pose but

Andante.

Mazurka moderato  
CAMILLE.

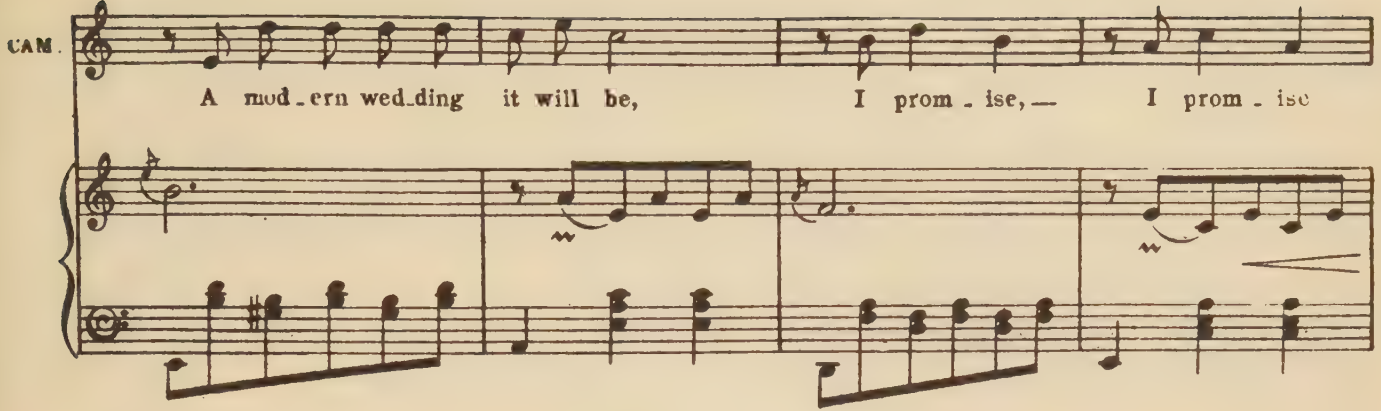
DAN. sel- dom, Mar- ry not at all! Tho' marriage in the old- en way

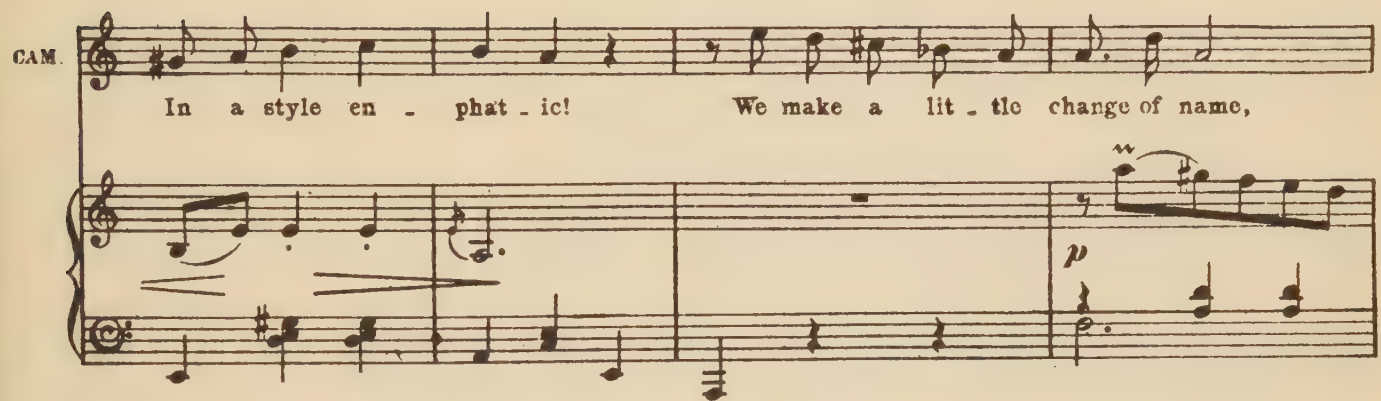
CON Ad.

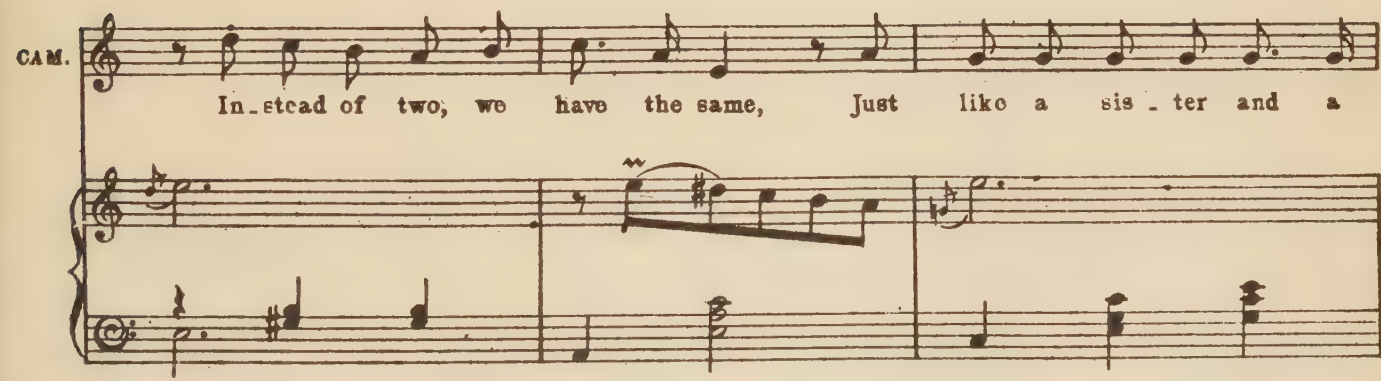
CAM. Is whol- ly out- of - date to- day, And as our friend has told us,

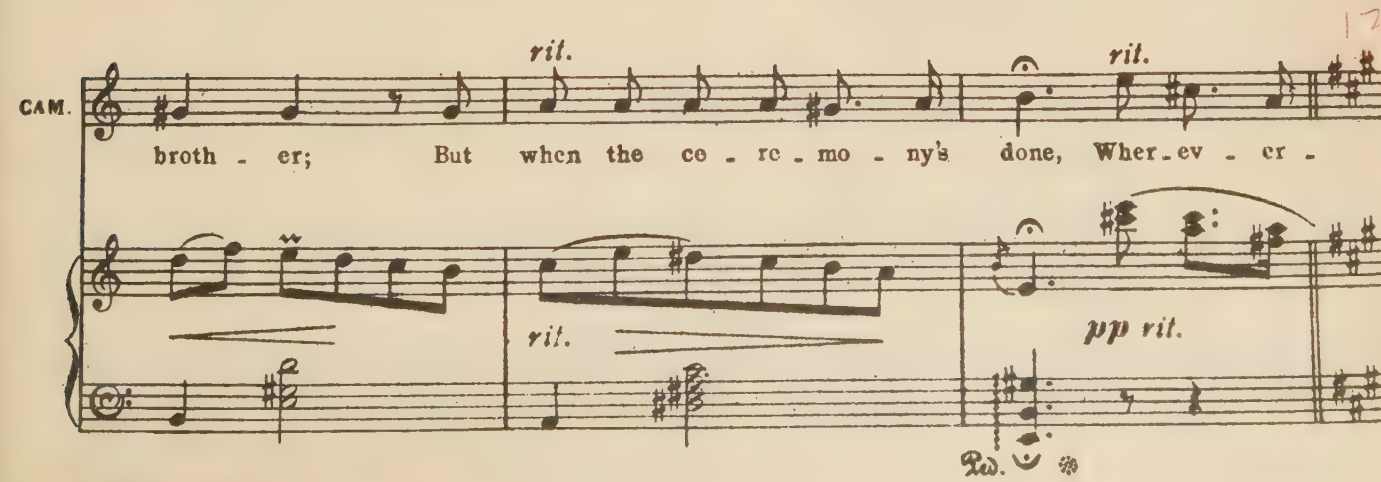
CAN. Quite un- dip- lo - mat - ic, Yet if the la- dy mar-ries me,



CAM.  A mod-ern wed-ding it will be, I prom-ise,— I prom-ise

CAM.  In a style en-phat-ic! We make a lit-tle change of name,

CAM.  In-stead of two, we have the same, Just like a sis-ter and a

CAM.  rit. rit. 17  
broth-er; But when the co-re-mo-ny's done, Wher-ev-er -  
rit. pp rit. *Ed.*

## Allegretto moderato.

CAM. you may meet with one, You won't ex - pect to find the

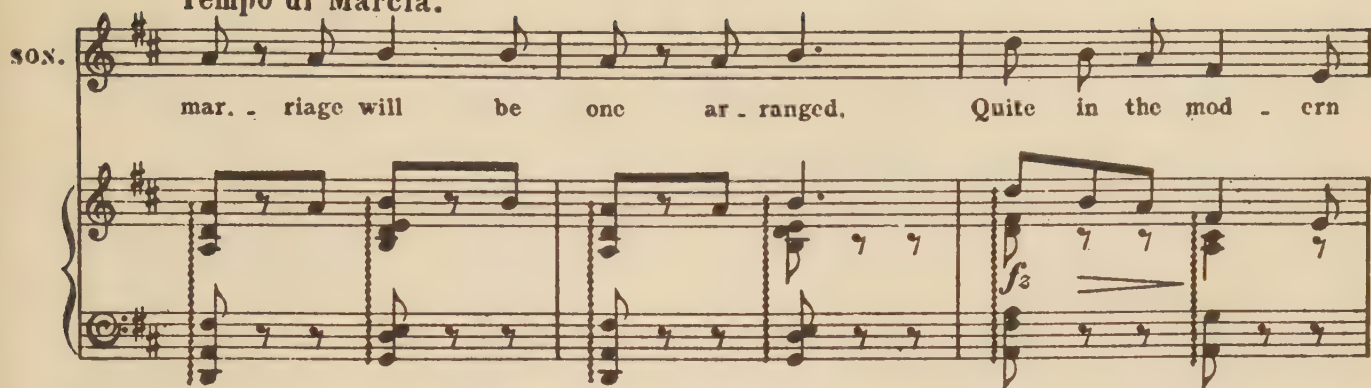
CAM. oth - er! In fact, you'll find it safe to state, We are a

CAM. pair en - tire - ly up - to - date! Vivace.

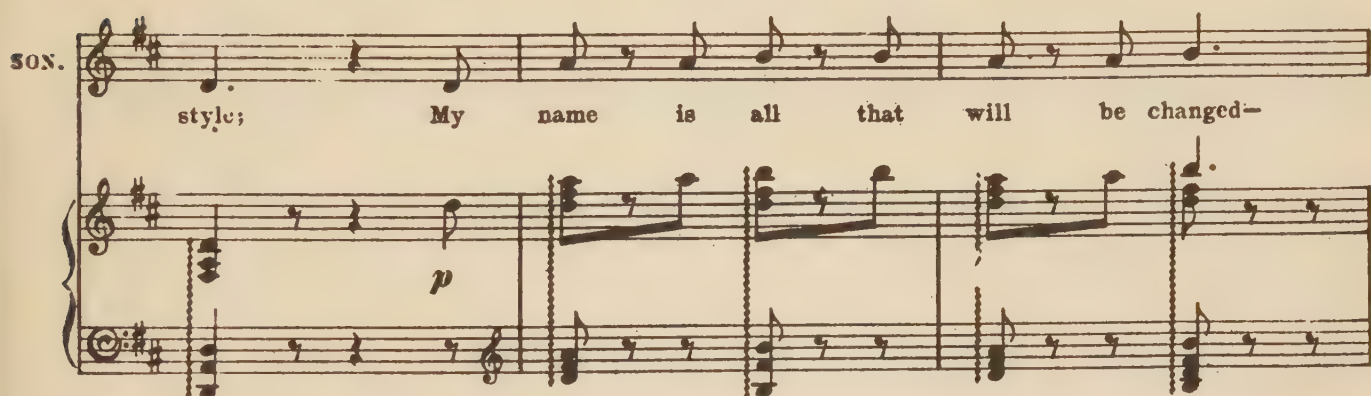
SONIA. My



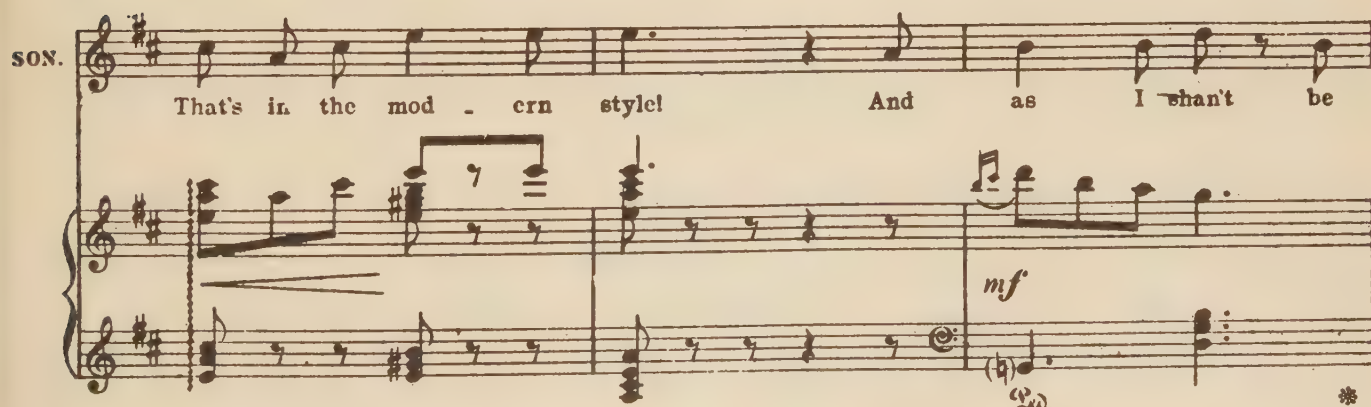
## Tempo di Marcia.

SON. 

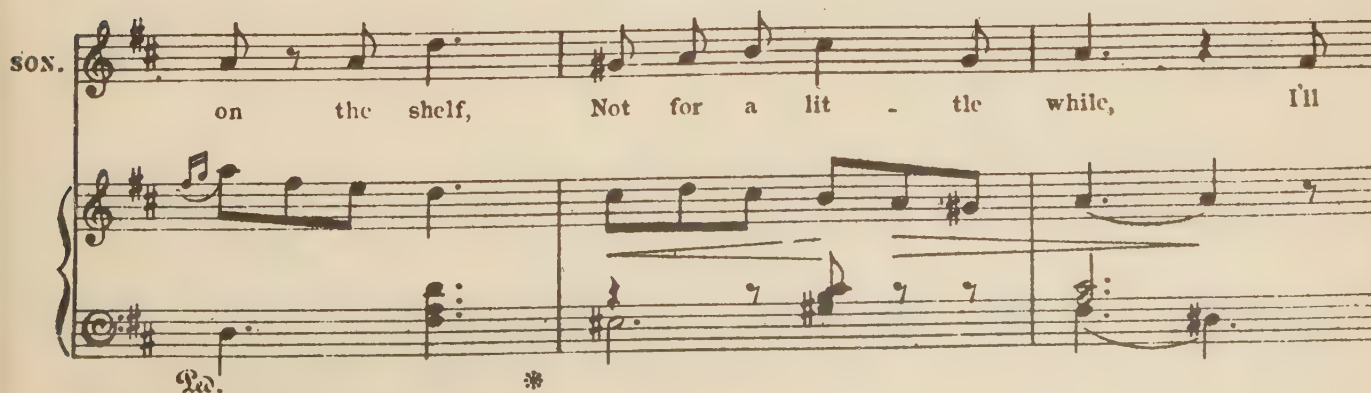
mar. - riage will be one ar - ranged, Quite in the mod - ern

SON. 

style; My name is all that will be changed—

SON. 

That's in the mod - ern style! And as I shan't be

SON. 

on the shelf, Not for a lit - tle while, I'll

SON. *rit.* *Vivace.*

go a-head and please my-self, Quite in the mod-ern style! I am

*p* *rit.*

*W.* \* *W.* \* *W.*

SON. free, so, tra - la - la - la - la - la! Still I'll be so,

*p* *mf*

SON. tra - la - la - la - la - la! And men may come and men may go, They

*p* *cre - scen -*

*W.* \* *W.* \* *W.* \*

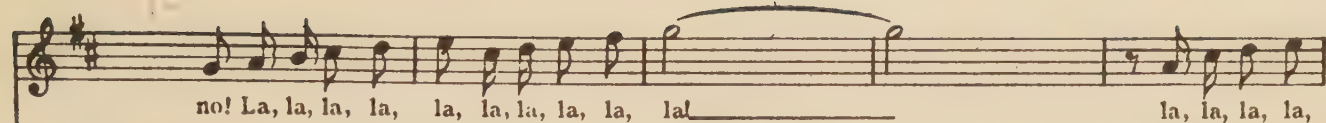
SON. will not break my heart, oh, no! Oh, no, no, no, no, no, no, no, no,

*f* *f*

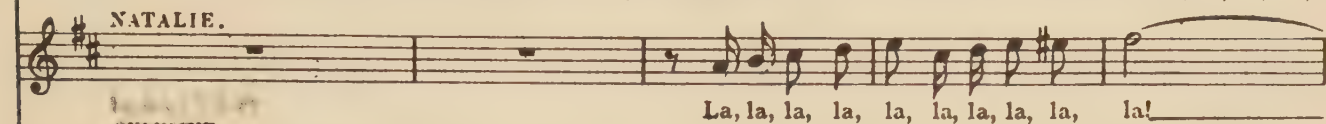
*W.* \*



SON.



NATALIE.



SYLVAINE.



OLGA.



PRASKOVIA.



JAMILLE.



POPOFF.



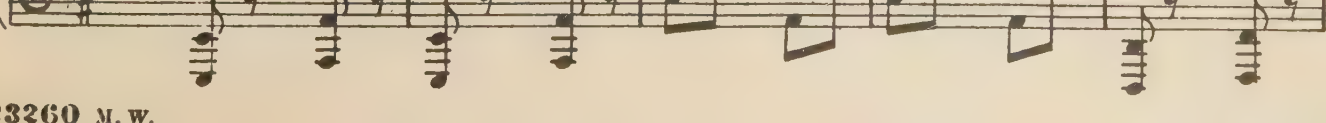
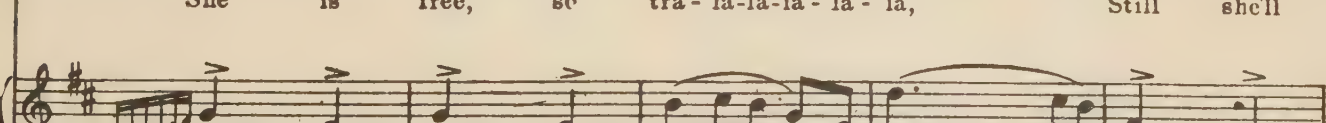
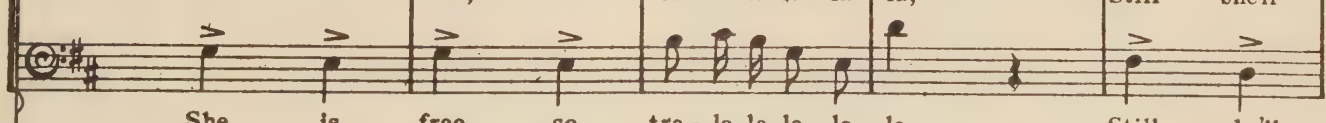
KHADJA.



NOVIKOVICH.



CHO.



SON. *la, la, la, la, la, la!*

NAT. *la, la, la, la, la, la, la, la!*

SYL. *be, so tra - la - la - la - la And men may come and men may*

OLGA. *be, so tra - la - la - la - la And men may come and men may*

PRAS. *be, so tra - la - la - la - la And men may come and men may*

CAM. *be, so tra - la - la - la - la And men may come and men may*

POP. *be, so tra - la - la - la - la And men may come and men may*

KHAD. *be, so tra - la - la - la - la And men may come and men may*

NOV. *be, so tra - la - la - la - la And men may come and men may*

CHO. *be, so tra - la - la - la - la And men may come and men may*

*be, so tra - la - la - la - la And men may come and men may*

*cre - - - - - scen*

*Red. \* Red. \**



SON. Go They will not break my heart. No!

NAT. Go They will not break her heart. No! And

SYL. go, They will not break her heart, Oh no, oh, no!

OLGA. go, They will not break her heart, Oh no, oh, no!

FRAS. go, They will not break her heart. No!

CAN. go, They will not break her heart, Oh no, oh, no!

POP. go. They will not break her heart, Oh no, oh, no!

KHAD. go, They will not break her heart, Oh no, oh, no!

NOV. go, They will not break her heart, Oh no, oh, no!

CHO. go, They will not break her heart, Oh no, oh, no!

go, They will not break her heart, Oh no, oh, no!

do f p

Red. \*

## Tempo di Marcia.

NATALIE. SONIA. NATALIE.

when you mar - ry you will live Quite in the mod - ern style; And

NAT. SONIA. NATALIE.

free - dom you will take and give— That is the mod - ern style! And

NAT. SONIA. NATALIE.

if your hus - band goes a - stray, Then I shall on - ly smile! Re -

NAT. SONIA. rit.

- turn his lead when you've to play— Quite in the mod - ern style!

*mf* *p* *rit.*

*Ad.* \* *Ad.* \* *Ad.* \*



## Vivace.

SON.

NAT.

That's the la - test - tra - la - la - la - la - la

Up to

That's the la - test - tra - la - la - la - la - la

Up to

## Vivace.

SON.

NAT.

da - test - tra - la - la - la - la - la, Do what you like, but don't be slow, And

da - test - tra - la - la - la - la - la, Do what you like, but don't be slow, And

*p**cresc.**Red.*\* *Red.* \*

SON.

NAT.

no - bo - dy will mind, oh no! Oh no, no, no, no, no, no, no, no.

no - bo - dy will mind, oh no! Oh no, no, no, no, no, no, no, no,

*f**f<sub>2</sub>**Red.*

**SON.**

no. La, la, la, la, la, la, la, "la, la! \_\_\_\_\_ la, la, la, la,

**NAT.**

no. \_\_\_\_\_ La, la, la, la, la, la, la, la, la! \_\_\_\_\_

**SYLVAINE.**

That's the la - test\_ tra-la-la-la-lal Up to

**OLGA.**

That's the la - test\_ tra-la-la-la-lal Up to

**PRASKOVIA.**

That's the la - test\_ tra-la-la-la-lal Up to

**CAMILLE.**

That's the la - test\_ tra-la-la-la-lal Up to

**POPOFF.**

That's the la - test\_ tra-la-la-la-lal Up to

**KHADJA.**

That's the la - test\_ tra-la-la-la-lal Up to

**NOVIKOVICH.**

That's the la - test\_ tra-la-la-la-lal Up to

**CHORUS.**

That's the la - test\_ tra-la-la-la-lal Up to

That's the la - test\_ tra-la-la-la-lal Up to

That's the la - test\_ tra-la-la-la-lal Up to

That's the la - test\_ tra-la-la-la-lal Up to

The piano accompaniment features arpeggiated chords and melodic lines in both hands, starting with a forte dynamic and ending with a piano marking.



SON. *la, la, la, la, la, la!*

NAT. *la, la, la, la, la, la, la, la.*

SYL. *da - test- tra - la - la - la - la! Do what you like, but don't be*

OLGA *da - test- tra - la - la - la - la! Do what you like, but don't be*

PRAS. *da - test- tra - la - la - la - la! Do what you like, but don't be*

CAM. *da - test- tra - la - la - la - la! Do what you like, but don't be*

POP. *da - test- tra - la - la - la - la! Do what you like, but don't be*

KHAD *da - test- tra - la - la - la - la! Do what you like, but don't be*

NOV. *da - test- tra - la - la - la - la! Do what you like, but don't be*

CHO. *da - test- tra - la - la - la - la! Do what you like, but don't be*

*da - test- tra - la - la - la - la! Do what you like, but don't be*

*da - test- tra - la - la - la - la! Do what you like, but don't be*

*cresc..*

SON. No And no - bo - dy will mind, No!

NAT. No And no - bo - dy will mind, No!

SYL. slow, And no - bo - dy will mind, oh no! Oh no!

OLGA. slow, And no - bo - dy will mind, oh no! Oh no!

PRAS. slow, And no - bo - dy will mind, No!

CAM. *DANILO. Spoken.*  
Oh! the wo - man's cool as -

DAN. slow, And no - bo - dy will mind, oh no! Oh no!

POP. slow, And no - bo - dy will mind, oh no! Oh no!

KHAD. slow, And no - bo - dy will mind, oh no! Oh no!

NOV. slow, And no - bo - dy will mind, oh no! Oh no!

CHO. slow, And no - bo - dy will mind, oh no! Oh no!

slow, And no - bo - dy will mind, oh no! Oh no!

*cresc.* *f* *ff*

*Ad.* \*



DAN. *sur - ance Vex - es me be - yond en - dur - ance! I will speak!*

*rit.* *f*

DAN. *leno.*  
for it must out! But I can not speak the whole Of the an - ger in my

*f* *mf* *Ad.* \*

DAN. *Allegro moderato.*  
soul - Let me keep my self - con - trol! To grace the

*p* *Ad.* \*

DAN.  
wed - ding, fair ma - dame, Pray can I tell a lit - tle

SONIA. (*coldly*)

Oh, do! I'll lis - ten till the end! As - you

DAN. sto - ry?

*mf*

DANILO.

SON. see, I ea - ger - ly at - tend. Won't you tell us? I will

*rit.*

Tempo di Valse lento.

DAN. tell you. There once were two Prin - ces' chil - dren Who

*mf. rit. pp*

DAN. loved when the world was so young, But nev - er were hap - py to -

*p*



DAN. - geth - - er; It's just as the po - et has sung.

DAN. The Prince nev - er told of his pas - sion, For ve - ry good

DAN. rea - son, no doubt; And so the Prin - cess was un -

DAN. hap - py Be - cause he would nev - er speak out! And

DAN. then the Prin - cess was so cru - el, When he would not ask for her

*pp*

*Ad.* \* *Ad.* \* *Ad.* \*

DAN. hand, She promised to mar - ry a - noth - er — 'Twas

*mf* *p*

*Ad.* \* *Ad.* \* *Ad.* \*

DAN. more than the Prince could stand! "Most gracious and beau - ti - ful

*a tempo*

*pp rit.* *mf* *pp*

*Ad.*

DAN. la - dy, It was not a good thing to do! All



DAN. wom-en are faith-less and fic-kle, And on-ly a wom-an are

*mf* *p rit.*

DAN. you! But do you sup-pose I am sor-ry? Ha,

Valse.

*a tempo* *pp*

*ad.* \* *ad.* \*

DAN. hal I don't mean to cry! I shall not go dream-ing a-

*p*

*ad.* \* *ad.* \* *ad.* \*

DAN. -bout you," That's what the Prince said, and not I! And

*ad.* \* *ad.* \* *ad.* \*

DAN. thus said the Prince as he end - ed, "There, marry, I've

DAN. fin - ish'd with you!" With that the Prince cool - ly de -

DAN. - part ed, And so will I now— A -

Allegro.

SONIA.

Andante.

Where are you go - ing. then?

DAN. dieu!

*poco più animato*

Al.



DANILO.

Where I won't see you a - gain!

Allegretto.

DAN.

I'll go off to Max - im's— I've done with lovers' dreams. The girls will laugh and

DAN.

greet me, They will not trick and cheat me! Lo - lo, Do - do, Jou - jou, Cho - clo, Mar - got, Frou -

SONIA.

He loves me I'm sure of it

DAN.

frou; I'm going off to Max - im's And you may go to —

## Molto Allegro.

## Vivace.

SON. *now.* He loves

SON. me, so tra-la-la-la-la-la! We shall see, so

SON. tra-la-la-la-la-la! Where - ev - er he may try to go, He

SON. won't es-cape from me, oh, no! Oh, no, no, no, no, no, no, no, no,



SON. *no* La, la, la, la, la, la, la, la, la, la! *la, la, la, la, la, la, la, la, la, la!*

NAT. *La, la, la, la, la, la, la, la, la, la!* *la, la, la, la,*

SYL. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

OLGA. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

PRAS. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

CAN. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

POP. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-


CAS. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

KHAD. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

NOV. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

CHO. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-



SON. No they will not break my heart, —

NAT. la, la, la, la, la, la! No they will not break her heart, oh no, Oh

SYL. -la! And men may come and men may go, They will not break her heart, oh no, Oh

OLGA. -la! And men may come and men may go, They will not break her heart, oh no, Oh

PRAS. -la! And men may come and men may go, They will not break her heart, oh no, Oh

CAM. -la! And men may come and men may go, They will not break her heart, oh no, Oh

POP. -la! And men may come and men may go, They will not break her heart, oh no, Oh

CAS. -la! And men may come and men may go, They will not break her heart, oh no, Oh

KHAD. -la! And men may come and men may go, They will not break her heart, oh no, Oh

NOV. -la! And men may come and men may go, They will not break her heart, oh no, Oh

CHO. -la! And men may come and men may go, They will not break her heart, oh no, Oh

-la! And men may come and men may go, They will not break her heart, oh no, Oh

*cresc.* *ff* **CURTAIN**

23260 M.W. *Rec.* \* *Rec.* \* *Rec.* \*



SON. *no!*

NAT. *no!*

SYL. *no!*

OLGA. *no!*

PRAS. *no!*

CAM. *no!*

POP. *no!*

CAS. *no!*

KHAD. *no!*

NOV. *no!*

CHO. *no!*

*Allegretto spiritoso*

*Fin*

*END OF ACT II.*

## Act III.

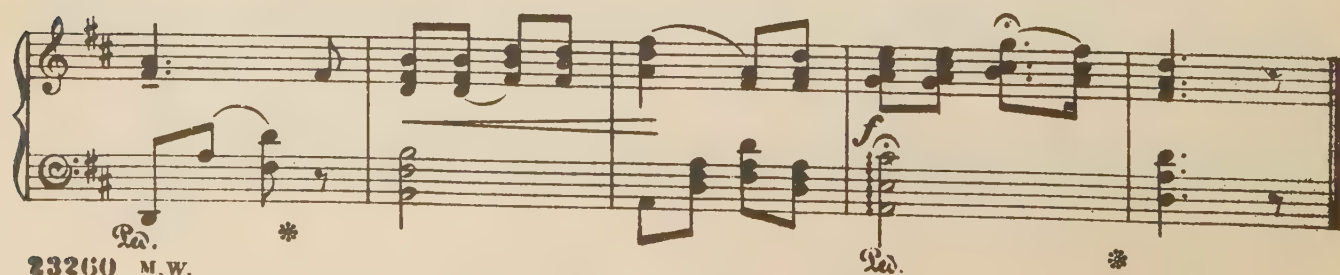
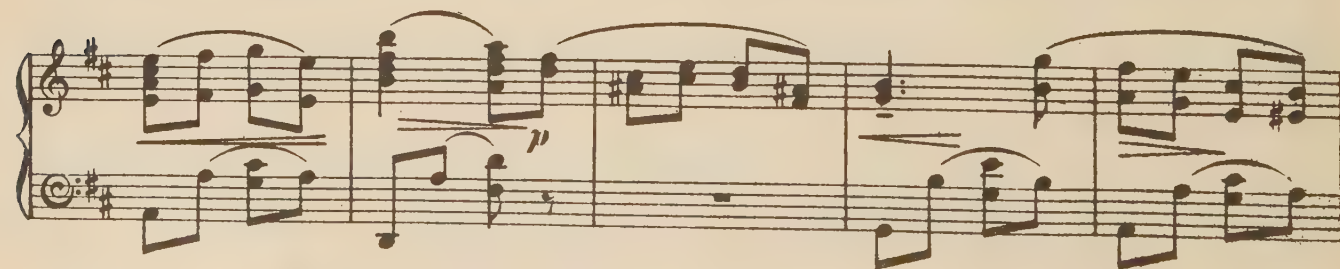
CHORUS (2nd 25)

## No 13.

## OPENING SCENE.

Allegretto.

Piano.





No. 13a

## CAKE - WALK.

Tempo di Marcia. *v*

Piano.

*f*

*gva ad lib.*

*gva ad lib.*

*gva ad lib.*

*f<sub>3</sub>*

The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system has a treble staff with many beamed notes and a bass staff with a simple accompaniment. The second system continues this pattern. The third system introduces a double bar line and a key signature change to two sharps (F# and C#), with a forte (*f*) dynamic marking. The fourth system features a section marked *8va ad lib.* in the treble staff. The fifth system also has a section marked *8va ad lib.* in the treble staff. The sixth system concludes with a forte (*f*) dynamic marking in the bass staff.

*8va ad lib.*

*8va ad lib.*

*f*

*f*



**"THE GIRLS AT MAXIM'S"**

**Tempo di Marcia**

**Piano.**

**ZOZO.**

We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is. Lo -

**LOLO.**

We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is.

**DODO.**

We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is.

**JOU-JOU.**

We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is.

**FROU-FROU.**

We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is.

**CLO-CLO.**

We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is.

**MARGOT.**

We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is.

(Spoken.) And I!

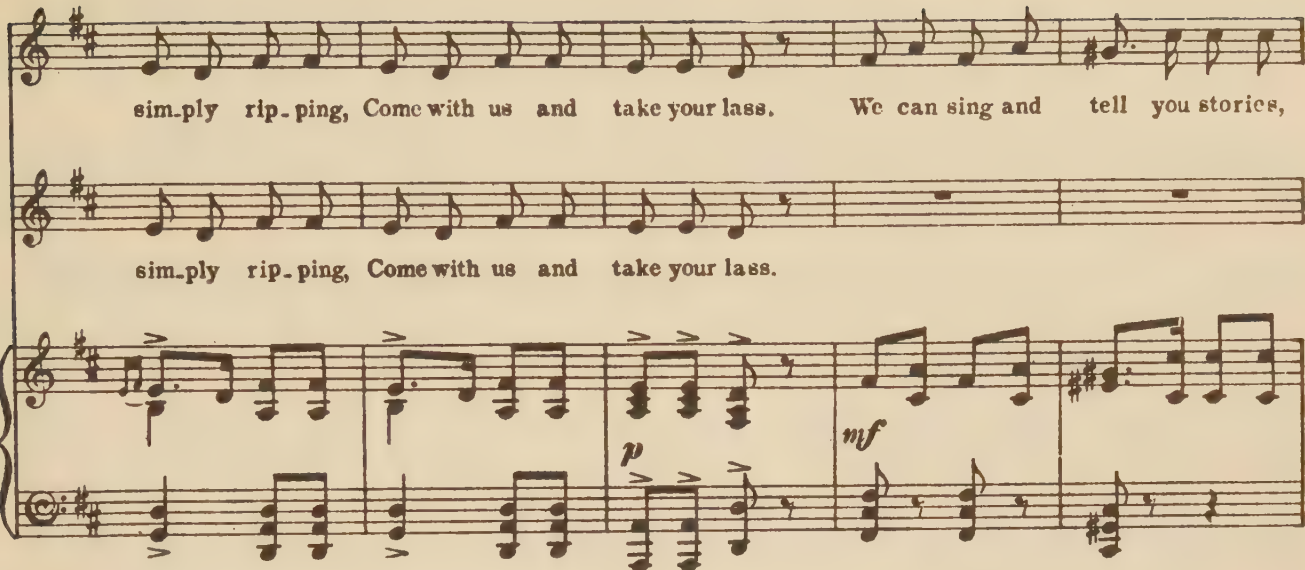
20. 
  
lo! Do - do! Jou - jou! Frou-frou! Clo - clo! Mar - ,got!

20. 
  
When a fit of blues at.tacks him. What should an - y fel - low do?

20. 
  
Come and look for us chez Max - im, We are here to com.fort you.

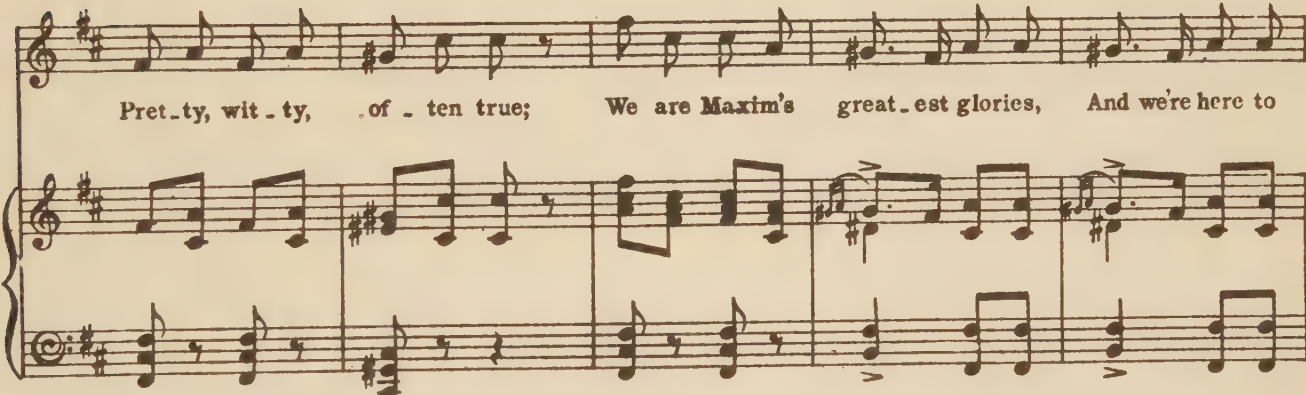
20. 
  
Tripping, tripping as we pass, Sipping, sipping in your glass, Tripping, sipping,  
6. GIRLS.  
Tripping, tripping as we pass, Sipping, sipping in your glass, Tripping, sipping,

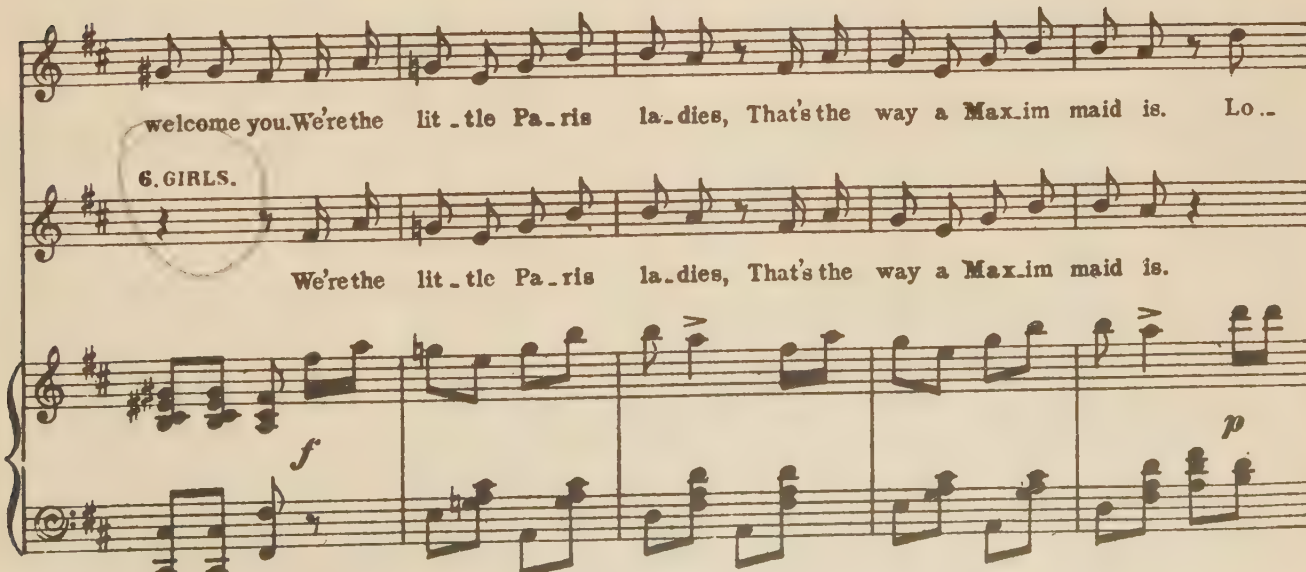


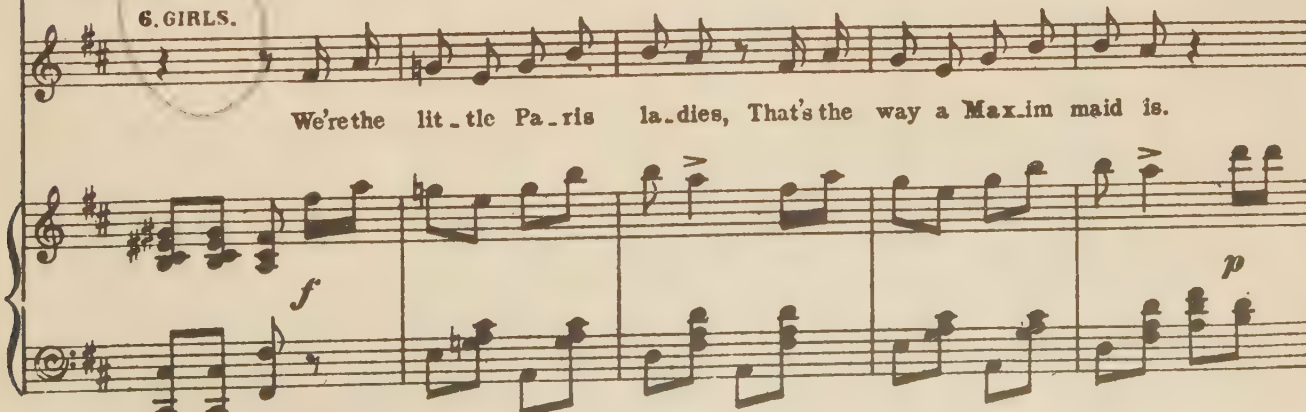
20.  simply rip-ping, Come with us and take your lass. We can sing and tell you stories,

6. G.  simply rip-ping, Come with us and take your lass.

*p* *mf*

20.  Pret-ty, wit-ty, of-ten true; We are Maxim's great-est glories, And we're here to

20.  welcome you. We're the lit-tle Pa-ris la-dies, That's the way a Max-im maid is. Lo..

6. GIRLS.  We're the lit-tle Pa-ris la-dies, That's the way a Max-im maid is.

*f* *p*

20. *lo Do - do! Jou - jou! Frou - frou! Clo - clo! Mar - got!*

20. *Ri - tan-tou, ri - tan - ti -*

6 GIRLS.

*La, la, la, la, la, la, la, la, la, la, la, la!*

20. *- relle. Eh, roi - tu que je suis belle! Ri - tan-*

20. *- tou, ri - tan - ti - ri, La plus belle de Pa -*



zo. *ris!* Ri - tan - tou, ri - tan - ti - relle, Eh, roi -

6 GIRLS. Ri - tan - tou, ri - tan - ti - relle, Eh, roi -

*f* *Ad.*

zo. - là que je suis belle! Ri - tan - tou, ri - tan - ti -

6 G. - là que je suis belle! Ri - tan - tou, ri - tan - ti -

zo. - ri La plus belle de Pa - ris.

6 G. - ri La plus belle de Pa - ris.

*ff* *Ad.*

## Marcia.

zo. Dance with us, if you are a - ble, Sing - ing, spring - ing to the tunes,

*pp*

zo. Or we'll dance up - on the ta - ble, In and out a - mong the spoons.

*mf*

zo. Sing - ing, spring - ing to the band! Swing - ing, cling - ing to your hand!

6 GIRLS.

Sing - ing, spring - ing to the band! Swing - ing, cling - ing to your hand!

*pp*

zo. Spring - ing, fling - ing glass - es ring - ing, Just as long as we can stand!

6 G. Spring - ing, fling - ing glass - es ring - ing, Just as long as we can stand!

*p*



20. Here is mu - sic, here is danc - ing, Play - ing, sway - ing, all night through!

*mf*

20. We are Maxim's girls entranc - ing, And we're here to wel - come you! We're the  
6 GIRLS.  
We're the

20. lit - tle Pa - ris la - dies, Each of us a Max - im maid is! Lo -  
6 G. lit tle Pa - ris la - dies, Each of us a Max - im maid is!

(Spoken) And I!  
20. - lo Do - do! Jou - joul Frou - frou! Clo - clo! Mar - got!

**Più Allegro.**

**Piu Allegro.**

20. *f* *>* *>* *>* *>* *>* *>*

Ri - tan - tou, ri - tan - ti -

*f* *>* *>* *>* *>* *>* *>*

La, la, la, la, la, la, la, la, la, la, la, la, la, la! Ri - tan - tou, ri - tan - ti -

**Piu Allegro.**

*f* *>* *>* *>* *>* *>* *>*

*f* *>* *>* *>* *>* *>* *>*

S0.  
 A.  
 P.  
 mf  
 mf  
 f

- relle ——— El voi - là que je suis belle! Ri - tan -  
 - relle ——— Eh, voi - là que je suis belle! Ri - tan -

20. *mf* *f* *mf*

*L'air de la Tour de Paris*  
est la plus belle de Paris



20. *ris.* Ri - tan - tou, ri - tan - ti - relle. Eh, roi -

6 G. *ris.* Ri - tan - tou, ri - tan - ti - relle. Eh, roi -

20. - là que je suis belle! Ri - tan - tou, ri - tan - ti -

6 G. - là que je suis belle! Ri - tan - tou, ri - tan - ti -

20. - ri. La plus belle de Pa - ris!

6 G. - ri. La plus belle de Pa - ris!

## Tempo di Galop.

ZOZO.

LOLO.

DODO.

JOU-JOU.

FROU-FROU.

CLO-CLO.

MARGOT.

NATALIE.

SYLVAINE.

OLGA.

CASCADA.

St. BRIOCHE.

CHO.

Tempo di Galop.



ZO.

- relle,

Eh, roi - là que je suis belle!

Ri - tan-

LO.

- relle,

Eh, roi - là que je suis belle!

Ri - tan-

DO.

- relle,

Eh, roi - là que je suis belle!

Ri - tan-

JOU.

- relle,

Eh, roi - là que je suis belle!

Ri - tan-

FROU.

- relle,

Eh, roi - là que je suis belle!

Ri - tan-

CLO.

- relle,

Eh, roi - là que je suis belle!

Ri - tan-

MAR.

- relle,

Eh, roi - là que je suis belle!

Ri - tan-

NAT.

- relle,

Eh, roi - là qu'elle est si belle!

Ri - tan-

SYL.

- relle,

Eh, roi - là qu'elle est si belle!

Ri - tan-

OLGA.

- relle,

Eh, roi - la qu'elle est si belle!

Ri - tan-

CAS.

- relle,

Eh, roi - là qu'elle est si belle!

Ri - tan-

St. B.

- relle,

Eh, roi - là qu'elle est si belle!

Ri - tan-

CHO.

- relle,

Eh, roi - là qu'elle est si belle!

Ri - tan-

- relle,

Eh, roi - là qu'elle est si belle!

Ri - tan-

*ad lib.*

*mf*

ZO. - tou, ri - tan - ti - ri La plus belle de Pa

LO. - tou, ri - tan - ti - ri La plus belle de Pa

DO. - tou, ri - tan - ti - ri La plus belle de Pa

JOU. - tou, ri - tan - ti - ri La plus belle de Pa

FROU. - tou, ri - tan - ti - ri La plus belle de Pa

CLO. - tou, ri - tan - ti - ri La plus belle de Pa

MAR. - tou, ri - tan - ti - ri La plus belle de Pa

NAT. - tou, ri - tan - ti - ri La plus belle de Pa

SYL. - tou, ri - tan - ti - ri La plus belle de Pa

OLGA. - tou, ri - tan - ti - ri La plus belle de Pa

CAS. - tou, ri - tan - ti - ri La plus belle de Pa

St. B. - tou, ri - tan - ti - ri La plus belle de Pa

CHO. - tou, ri - tan - ti - ri La plus belle de Pa

*mf* *f* *mf*



23260 M.W.

23260 M.W.



This musical score is for a large choir and piano. The choir is divided into 12 parts: ZOU., LO., DO., JEU., FROU., CLO., MAR., NAT., SYL., OLGA., CAS., and St. H. Each part has a vocal line with lyrics. The lyrics are: - ri, La plus belle de Pa - ris! The piano accompaniment is at the bottom, featuring a right hand with chords and a left hand with a bass line. The score is in G major and 4/4 time. The piano part includes a double bar line and a repeat sign at the end.

ZOU. - ri La plus belle de Pa - ris!

LO. - ri La plus belle de Pa - ris!

DO. - ri La plus belle de Pa - ris!

JEU. - ri La plus belle de Pa - ris!

FROU. - ri La plus belle de Pa - ris!

CLO. - ri La plus belle de Pa - ris!

MAR. - ri La plus belle de Pa - ris!

NAT. - ri La plus belle de Pa - ris!

SYL. - ri La plus belle de Pa - ris!

OLGA. - ri La plus belle de Pa - ris!

CAS. - ri La plus belle de Pa - ris!

St. H. - ri La plus belle de Pa - ris!

CHO. - ri La plus belle de Pa - ris!

23260 M.W.

No 15.

## DANCE.—(Fifi.) and CHORUS.

"BUTTERFLIES."

Moderato.

Piano.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of two staves each. The first system is marked 'Moderato.' and 'Piano.' with a dynamic marking of *p*. The second system includes a 'cres.' (crescendo) marking. The third system includes a 'p' (piano) marking. The fourth and fifth systems continue the piece with various musical notations including eighth and sixteenth notes, rests, and dynamic markings. The score concludes with a final chord in the fifth system.



This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff, both with a key signature of two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a melodic line in the treble and a supporting bass line. The second system continues the melody with some triplet markings. The third system features a more complex melodic line with many beamed notes. The fourth system introduces a series of accents (>) over the notes. The fifth system continues with similar melodic patterns and accents. The sixth system concludes with a final chord marked with a forte (>) dynamic. The page is numbered 187 in the top right corner.

## CHORUS IN UNISON.

CHO. 1. We are the dear lit - tle but - ter - flies that hov - er  
2. Plen - ty of men try to cap - ture us and net us.

*p 2<sup>nd</sup> f*

CHO. All a - round a lov - er, And for beau - ty none can match us!  
No bo - dy can get us, We are ve - ry hard to cap - ture!

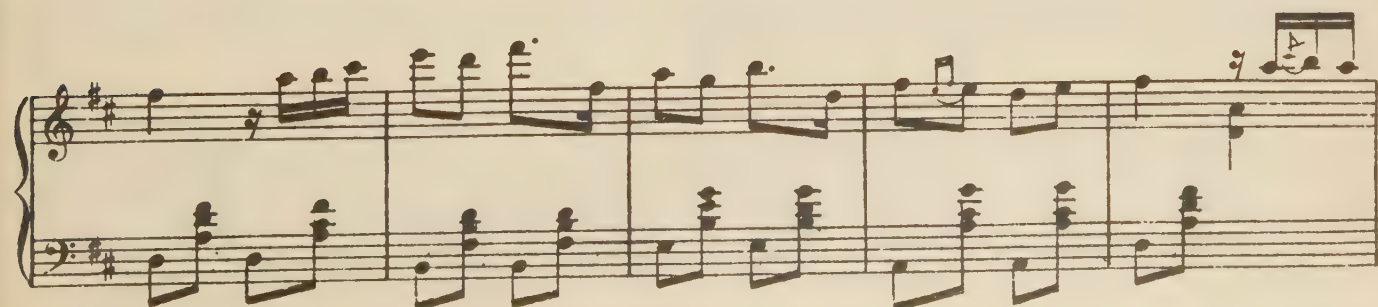
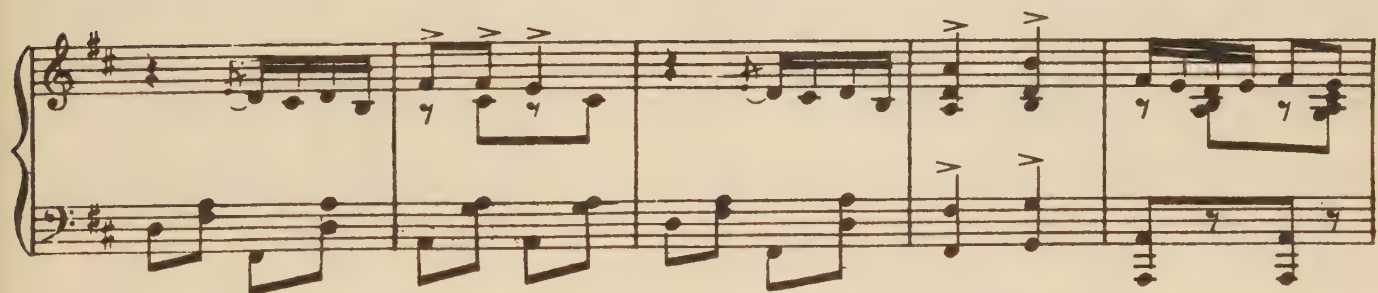
CHO. We flut - ter by you up - on a breeze of laugh - ter  
Pray try a - gain and you will not al - ways miss us.

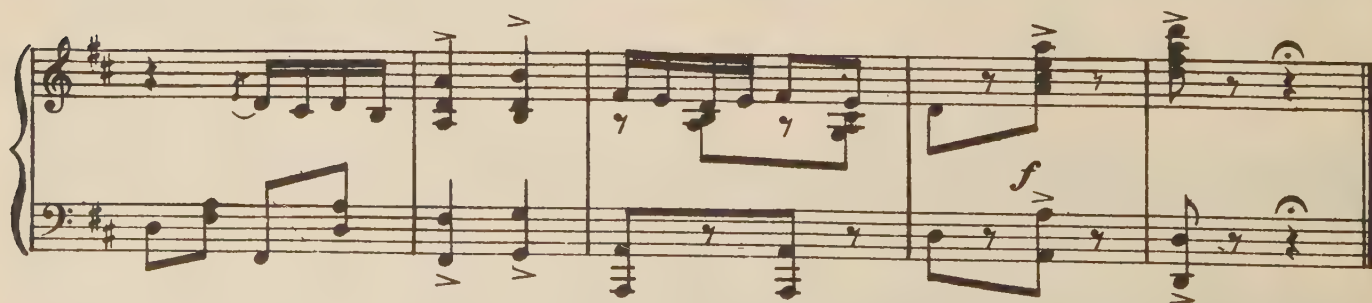
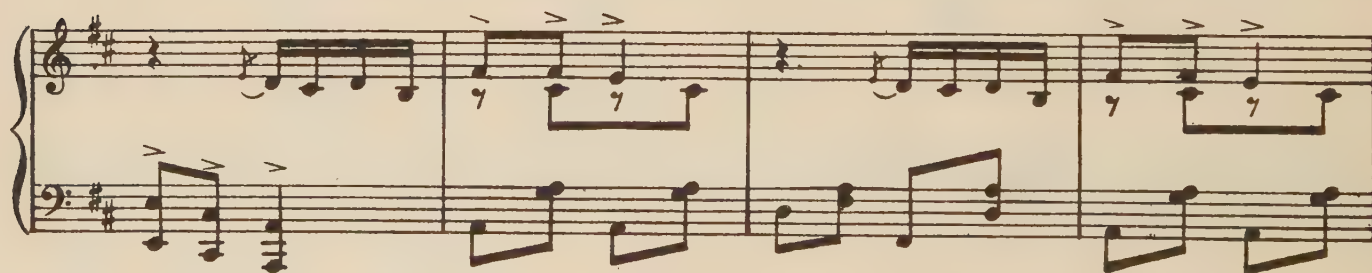
CHO. Won't you come af - ter Us and catch us!  
If you should kiss us, Oh, what rap - ture!

1. 2.



## DANCE.







Nº 16.

## SONG (Nisch.) and CHORUS.

"QUITE PARISIAN."

Moderato.

Piano.

Con Ped.

NIS.

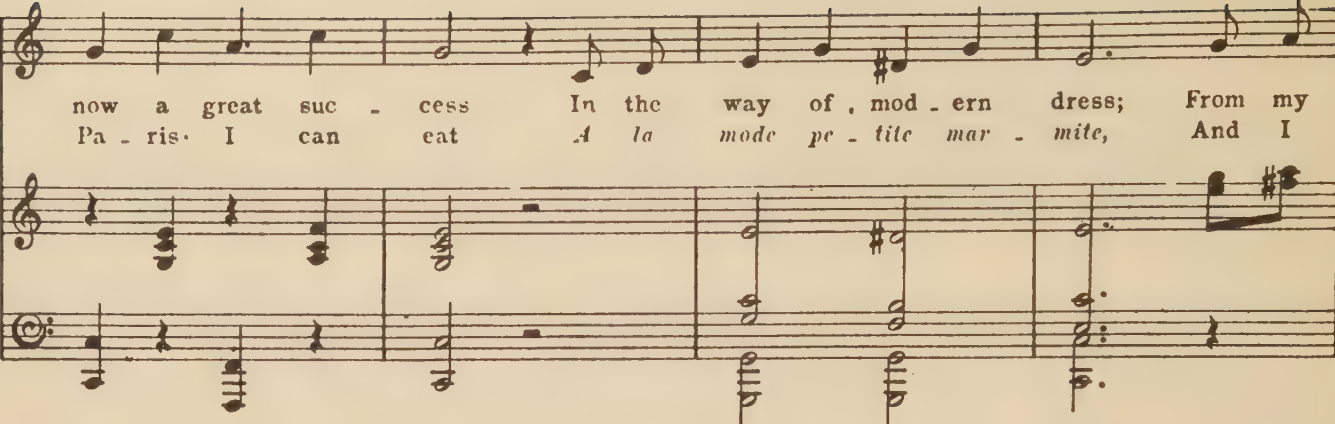
1. I was

NIS.

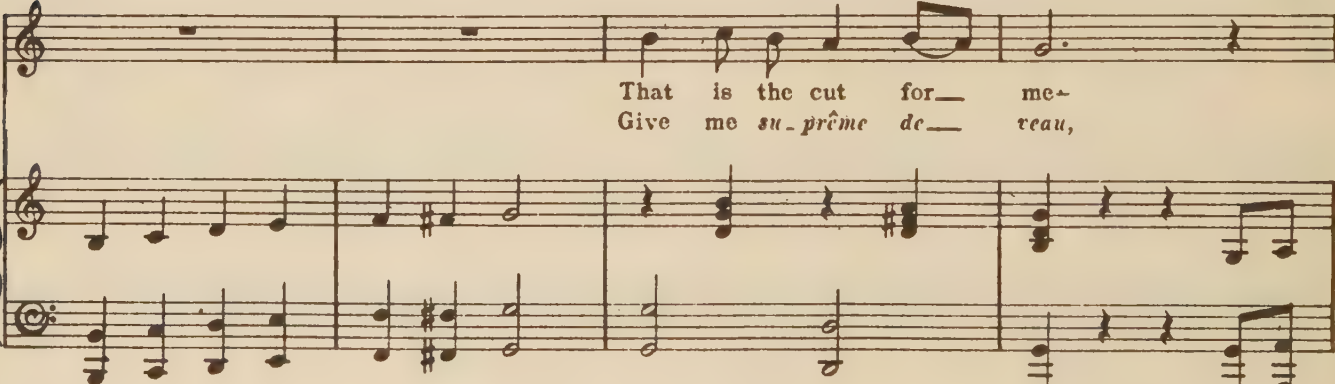
born, by cru : el fate, In a lit - tle Bal - kan state, Where we  
na - tive land out East Up - on good black bread we feast; With a


NIS.

go a - bout in the same old suits, Sheep-skin jack : ets, and big red boots; But I'm  
wood - en spoon from the pot we scoop Curds and on - ions and cab - bage soup. But in

NIS.    
 now a great suc - cess In the way of , mod - ern dress; From my  
 Pa - ris. I can eat A la mode pe - tite mar - mite, And I

NIS.    
 Lon - don hat to my shi - ny toe, Quite Rue de Pim - li - co.  
 drink Cog - nac with that love - ly stuff Tarte à la pomme de - truffel.

NIS.    
 That is the cut for - me -  
 Give me su - prême de - veau,

NIS.    
 Made in Pic - cad - dil - lee! For I am  
 Buuf à la Chi - ca - go! For I am  
 rit.



## REFRAIN.

quite Pa - ri - si - an, A most dis - tin - guished  
quite Pa - ri - si - an, A most dis - tin - guished

man, And try to look as Eng - lish as I can. Yes, I'm a  
man, I dote on sau - sage à la black and tan! Yes, I'm a

gay Pa - ri - si - an, And far a - bove the  
gay Pa - ri - si - an, I get ten cour - ses

com - mon mob - Je suis très snobl For he is  
for one bob - Je suis très snobl For he is

**CHORUS. unison**

*f marcato*

CHO. quite Pa - ri - si - an, A most dis - tin - guished man, He  
quite Pa - ri - si - an, A most dis - tin - guished man, He

CHO. tries to look as Eng - lish as he can. Yes, he's a gay Pa -  
dotes on sau - sage à la black and tan! Yes, he's a gay Pa -

CHO. - ri - si - an, And far a - bove the com - mon mob, Il  
- ri - si - an, He gets ten cour - ses for one bob - Il

CHO. est très snob! 2. In my  
est très snob! 3. In my

NISCH. %



NIS. Fa - ther - land a - far Ve - ry nice the la - dies are, And the

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "Fa - ther - land a - far Ve - ry nice the la - dies are, And the". The piano accompaniment is written on two staves, with the right hand in treble clef and the left hand in bass clef. The music is in 4/4 time and features a simple harmonic accompaniment with chords and single notes.

NIS. na - tive dan - ces are no - ble sport— Done in skirts that are un - peu court. But the

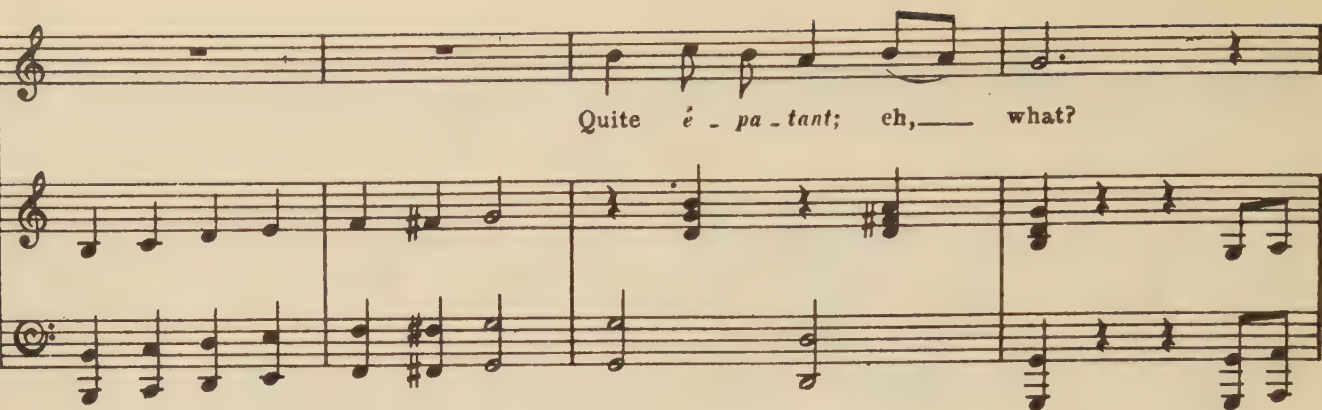
The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "na - tive dan - ces are no - ble sport— Done in skirts that are un - peu court. But the". The piano accompaniment continues with similar harmonic support, maintaining the 4/4 time signature and key signature.

NIS. lit - tle girls in France Are the ones I take to dance: They are

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "lit - tle girls in France Are the ones I take to dance: They are". The piano accompaniment continues with similar harmonic support, maintaining the 4/4 time signature and key signature.

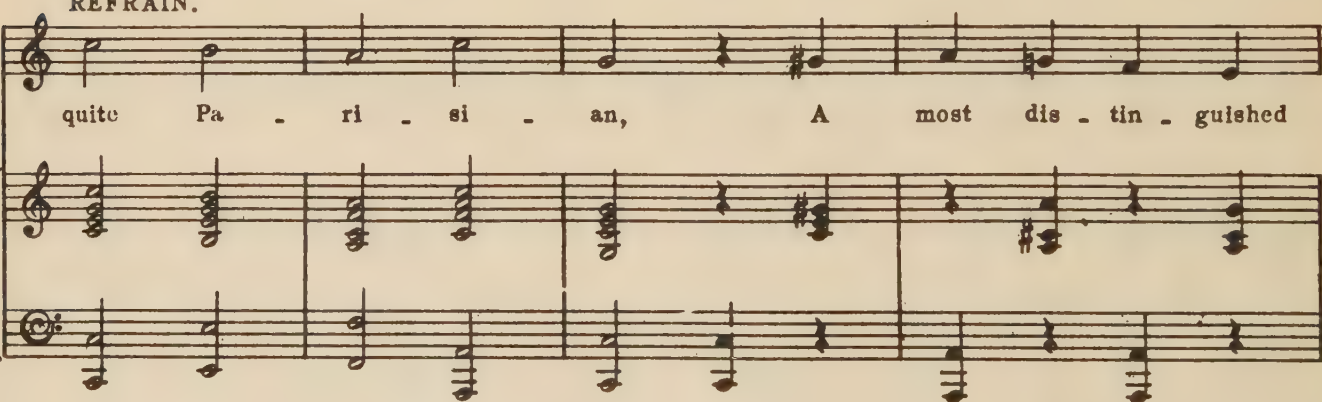
NIS. all so chic and the der - nier cri Kick - ing up lin - ger - ie!

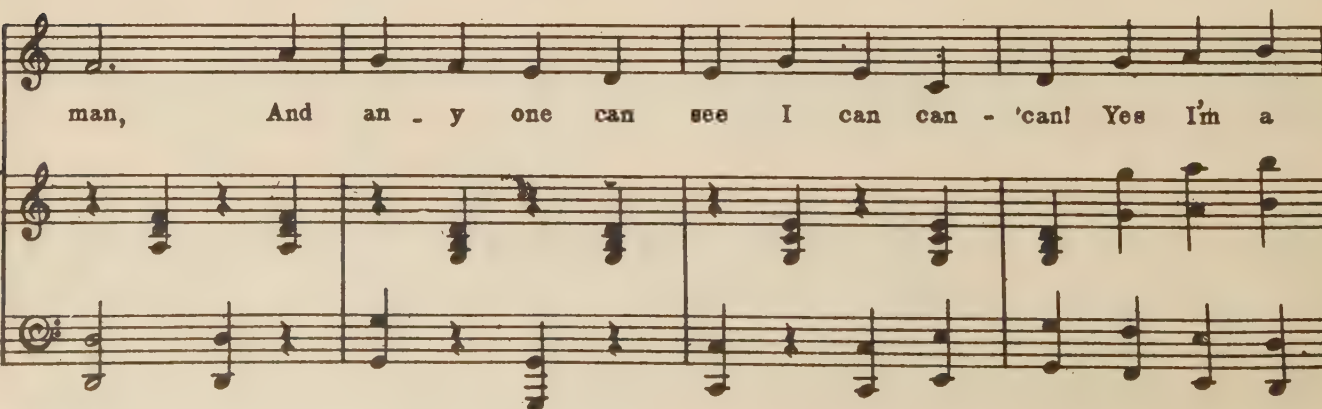
The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are "all so chic and the der - nier cri Kick - ing up lin - ger - ie!". The piano accompaniment continues with similar harmonic support, maintaining the 4/4 time signature and key signature.

NIS.  Quite é - pa - tant; eh, — what?

NIS.  C'est jo - li - ment co - cottes For I am  
*rit.*

## REFRAIN.

NIS.  quite Pa - ri - si - an, A most dis - tin - guished

NIS.  man, And an - y one can see I can can - 'cant! Yes I'm a



SIS: gay Pa - ri - si - an! They kick my top - per

SIS: off my nob Je suis très snob! For he is

CHORUS. (unison.) *f*

*f marcato*

CHO: quite Pa - ri - si - an, A most dis - tinguished man, And

CHO: an - y - one can see he can can - can! Yes, he's a gay Pa -

CHO

\_ ri - si - an! They kick his top - per off his nob II

CHO

est très snob! \_\_\_\_\_

Allegro.  
DANCE.

*p*

*sf*

*sf*



Lo-Lo, Do-Do, Jou-Jou, Clo-Clo,  
Frœu-Frou, Margot and Danilo.

**Allegretto.**

UNIS.

Piano.

The musical score is written for a voice and piano. The vocal part is in a single voice (UNIS.) and the tempo is Allegretto. The key signature has one sharp (F#) and the time signature is 2/4. The piano part is in the same key and time. The score consists of four systems, each with a vocal staff and a piano staff. The lyrics are 'Tra la la la la la, Tra la la la la la' repeated across the systems. The piano part features arpeggiated chords and a steady bass line. Dynamics markings include 'mf' (mezzo-forte) and 'p' (piano).

(Interrupted by entrance of SONIA.)

N<sup>o</sup> 17.

## VALSE DUET.—(Sonia and Danilo.)

"I LOVE YOU SO"

Valse moderato.

Piano.

*pp*

The first system of the piano accompaniment consists of two staves. The right staff features a melody in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter rest, followed by a series of eighth and sixteenth notes, and includes a *pp* dynamic marking. The left staff is in bass clef and provides harmonic support with chords and single notes. A fermata is placed over a measure in the left hand. The system concludes with a double bar line.

Cres.

\*

DANILO.

Though I say not What I

The second system features a vocal line for Danilo on a single staff and piano accompaniment on two staves. The vocal line begins with a whole rest, followed by the lyrics "Though I say not What I". The piano accompaniment continues with chords and single notes, including a *pp* marking in the left hand. The system ends with a double bar line.

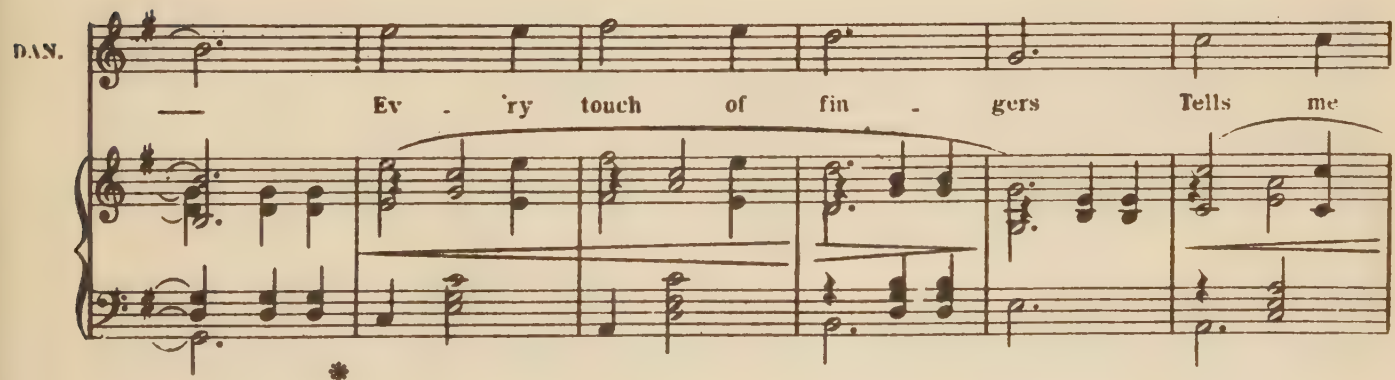


DAN. 

may not Let you hear, Yet the

DAN. 

sway - ing Dance is say - ing, Love me, dear!

DAN. 

Ev - ry touch of fin - gers Tells me

DAN. 

what I know. Says for you, Its true, its

DAN. *rit.*

true, You love me so! And to the music's

*rit.*

## Valse lento.

SON. chime, My heart is beat ing time, As if to give a

*And.* \*

SON. sign, That it would say, Be mine, be mine! Though our

*pp*

*And.* \*

SON. lips may say no word, Yet in the heart a voice is heard. You can not choose but

*And.* \*



SON.

know I love you so.

*p animato*

*simile*

BONIA.

*allargando*

Ev . ry touch of fin . gers

DANILO.

Ev . ry touch of fin . gers

*allargando*

SON. tells me what I know. Says for

DAN. tells me what I know. Says for

SON. you. It's true, it's true You love me

DAN. you. It's true, it's true You love me

*Allegro.*

SON. so!

DAN. so!

*Allegro.*





SON.

NATALIE.

LOLO, DODO, JOU-JOU.

FROU-FROU, CLO-CLO, MARGOT.

DANILO.

It is deep er than

POP.

wo - man's too much for a man! \_\_\_\_\_

NOV.

Oh the women! Blow the women!

KHA.

Oh the women! Blow the women!

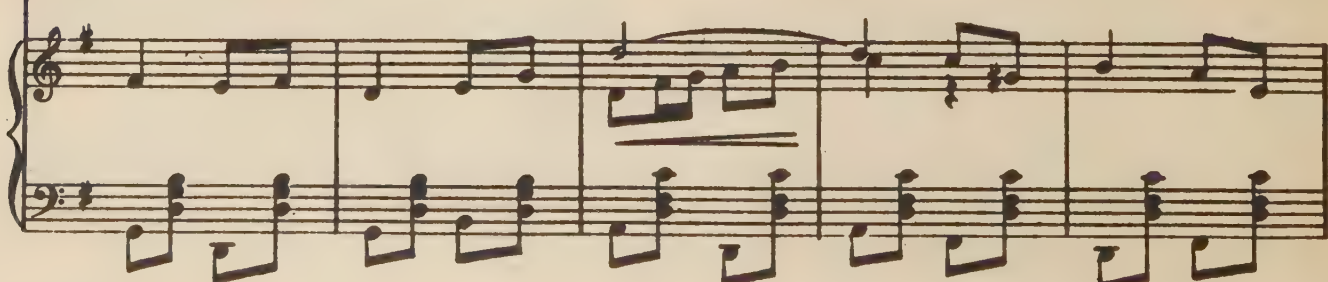
Oh the women! Blow the women!

Oh the women! Blow the women!

CHOR.

Oh the women! Blow the women!

Oh the women! Blow the women!





SON.

SAT.

L.O.  
DO.  
JOU.

FROU.  
CLO.  
MAR.

DAN.

POP.

NOV.

KHA.

CHO.

div - ing for pearls. Court, ing girls, girls, girls, girls, girls!

*f*

SON. — With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

NAT. — With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

LO.  
DO.  
JOU. — With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

FROU.  
CLO.  
MAR. — With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

DAN. — With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

POP. — With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

NOV. — With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

KHA. — With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

— With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

CHO. — With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

— With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

The piano accompaniment is written for a grand piano, featuring a treble and bass clef. The melody is primarily in the treble clef, with a steady eighth-note accompaniment in the bass. The piece concludes with a final chord in the treble and a sustained bass note.



SUN.  
you! She is dark, or she's fair, She may smile or may frown Ne- ver

NAT.  
you! She is dark, or she's fair, She may smile or may frown, Ne- ver

L.O.  
DO.  
JOU.  
you! She is dark, or she's fair, She may smile or may frown. Ne- ver

FROL.  
CLO.  
MAR.  
you! She is dark, or she's fair, She may smile or may frown, Ne- ver

DAN.  
you! She is dark, or she's fair, She may smile or may frown Ne- ver

POP.  
you! She is dark, or she's fair, She may smile or may frown, Ne- ver

NOV.  
you! She is dark, or she's fair, She may smile or may frown Ne- ver

KHA.  
you! She is dark, or she's fair, She may smile or may frown. Ne- ver

CHO.  
you! She is dark, or she's fair, She may smile or may frown. Ne- ver

you! She is dark, or shes fair, She may smile or may frown. Ne- ver

*ff*

## Presto.

SON.

mind, you will get done brown!—

NAT.

mind, you will get done brown!—

L.O.  
DO.  
JOY.

mind, you will get done brown!—

CLOU.  
CLO.  
MAR.

mind, you will get done brown!—

DAN.

mind, you will get done brown!—

POP.

mind, you will get done brown!—

NOV.

mind, you will get done brown!—

KHA.

mind, you will get done brown!—

CHO.

mind, you will get done brown!—

mind, you will get done brown!—

## Presto.

The piano accompaniment consists of two staves. The treble staff features a series of chords and moving lines, while the bass staff provides a rhythmic foundation with eighth and sixteenth notes. Dynamic markings include *ff* (fortissimo) and *Ped.\** (pedal). The section concludes with a final chord and a *Ped.\** marking.



XAVIER UNIVERSITY LIBRARY  
NEW ORLEANS, LA 70118

# LILAC TIME

*A Play with Music*

FROM

**FRANZ SCHUBERT**

ARRANGED BY

**HEINRICH BERTE and G. H. CLUTSAM**

---

**Complete Vocal Score - Price 8/- net (by Post 8/6)**

---

**SEPARATE NUMBERS:**

UNDER THE LILAC BOUGH	-	-	-	-	} Price 2/- net each (by Post 2/1)
THE FLOWER	-	-	-	-	
THE GOLDEN SONG	-	-	-	-	
DREAM ENTHRALLING	-	-	-	-	
GIRLS AND BOYS	-	-	-	-	
LILAC TIME. VALSE PIANO SOLO	-	-	-	-	

---

FIRST PIANOFORTE SELECTION	-	-	} Price 2/6 net each (by Post 2/8)
SECOND PIANOFORTE SELECTION	-	-	
VIOLIN AND PIANOFORTE SELECTION	-	-	

---

**CHAPPELL & CO., LTD.,**

50, New Bond Street, London, W.1.

NEW YORK AND SYDNEY.

And may be had of all Music Sellers.

# POPULAR LIGHT OPERAS

---

SUITABLE FOR PERFORMANCE BY  
**AMATEUR SOCIETIES**

---

**LILAC TIME**

SCHUBERT—CLUTSAM

---

**MERRIE ENGLAND**

EDWARD GERMAN

---

**TOM JONES**

EDWARD GERMAN

---

**A PRINCESS OF  
KENSINGTON**

EDWARD GERMAN

---

**THE EMERALD ISLE**

SULLIVAN AND GERMAN

---

**THE REBEL MAID**

MONTAGUE F. PHILLIPS

---

**BARBARA**

G. H. CLUTSAM

---

**HONG KONG**

CHARLES JESSOP

---

**DOROTHY**

ALFRED CELLIER

---

**WALTZES FROM VIENNA**

JOHANN STRAUSS

---

**WILD VIOLETS**

ROBERT STOLZ

---

**THE NEW MOON**

SIGMUND ROMBERG

---

**THE  
THREE MUSKETEERS**

RUDOLF FRIML

---

**WILDFLOWER**

YOUMANS and STOTHART

---

**FREDERICA**

FRANZ LEHAR

---

**JILL DARLING**

VIVIAN ELLIS

---

**ANYTHING GOES**

COLE PORTER

---

**HER LADYSHIP**

HOWARD TALBOT

---

---

**CHAPPELL & Co., Ltd.,** 50, NEW BOND STREET, LONDON, W.1  
NEW YORK AND SYDNEY









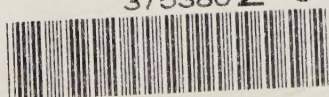
XAVIER UNIVERSITY LIBRARY



3 1303 00508 6385

5/31/2016

375380 2 5



00  
HF GROUP - IN



\*P7-BGG-076\*

